FADE IN:

1. EXT. BIG CITY - DOWNTOWN STREET AREA - NIGHT

A black man, FRANKLIN ROOSEVELT JONES, about thirty, very sharply dressed - one might say overly dressed - one might say a pimp -- is walking quickly and nervously down a very quiet deserted street. He looks around as he walks. He steps off a curb and a car frightens him by SCREECHING around the corner and to a halt right in front of him. He backs up as TWO MEN, one WHITE and one BLACK, jump out of the car. They stare at him with cold violence. Franklin hesitates a moment, then takes off. He turns over garbage cans so that they fall in the path of the other Two Men who have begun chasing him. Franklin turns down an alley and is literally running for his life. He is in a panicked state. He is running through the streets, turning corners, crossing streets, seemingly in a random pattern. He races out into the street, unmindful of the traffic. A taxicab hits him in the middle of the street. Franklin, startled and in pain, goes down. The cab driver jumps out to look at him. Franklin struggles to his feet and, dragging one leg badly, runs off. The cab driver stands there confused. Franklin, limping heavily, is struggling down a very quiet street.

2. EXT. PLAYGROUND - CONTINUOUS ACTION

There is a small playground in the same neighborhood. It consists, basically, of a couple of old backboards and hoops for basketball. One small stadium-type light barely illuminates an area around one backboard. Two black boys around thirteen are playing "One-on-One". They are TYRONE and MUSTAFA. Mustafa is dribbling cautiously as Tyrone guards him with growing disinterest.

TYRONE
Hey, come on, man... When you started dribbling, this playground was owned by the Indians.

MUSTAFA
I'm planning my move.

TYRONE
Well, plan it this century.

Franklin comes running as best he can, through their game. The two kids stare at him, surprised. Franklin runs right past towards a nearby building.

MUSTAFA
Who's that?

(CONTINUED)

2. CONTINUED:

TYRONE
(sarcastic)
Brent Musberger! Will you do something with that ball before I make your brother an only child.

3. INT. INSIDE OF AN OLD BUILDING - CONTINUOUS ACTION

Franklin opens what seems to be the back door of an apartment house. He starts to run up flights of stairs. He falls several times from the pain in his leg. He continues to climb: six, seven, eight flights up. He emerges into a hallway and goes to a door. He takes out keys and nervously unlocks the door. Exhausted now, he slips inside, closes the door behind him, locks it and at last looks relieved. He slumps into a straight-backed wooden chair. Suddenly, he hears a voice.

BLACK MAN (O.C.)
How you doing, Franklin?

Before Franklin can react, a rope is thrown over him and the chair and we see the two men who were chasing him.

4. EXT. PLAYGROUND - CONTINUOUS ACTION

Mustafa is still dribbling. Tyrone is exasperated.

TYRONE
That ball's been with you longer than your face.

MUSTAFA
I'm getting ready to dunk.

TYRONE
Man, you couldn't dunk doughnuts.

MUSTAFA
A dollar.

TYRONE
You got it.

MUSTAFA
Step aside, chump.

Tryone does. Mustafa coils. He starts running toward the basket, with the ball, full tilt.

5. EXT. APARTMENT HOUSE WINDOW - CONTINUOUS ACTION

(CONTINUED)

5. CONTINUED:

We hear the SOUND of SHATTERING GLASS as Franklin comes flying out of the building, obviously not by choice. He is still tied to the chair.

(CONTINUED)

6. EXT. PLAYGROUND - CONTINUOUS ACTION

Mustafa has reached the basket. He leaps impressively, getting his hand and the ball just over the rim. At that instant, Franklin comes crashing down against the rim and on through to the pavement as Mustafa releases the ball. The rim is destroyed, but Mustafa is unharmed. He turns to Tyrone, who is stunned.

MUSTAFA
(to Tyrone)
Pay up, sucker!

Tyrone stares as we:

FADE TO BLACK.

FADE IN:

7. EXT. STREETS

TITLES ROLL as an official "City Morgue" car travels through the streets.

8. INT. MORGUE

Corpse's body being tagged.

9. INT. CITY MORGUE - THE NEXT DAY

We're in the morgue part of the morgue. Very long drawers with very dead people in them. We OPEN on one of these drawers just as it's being pulled open. Before we see the contents we --

10. REVERSE ANGLE - THE GROUP

that is viewing the corpse. It is a group of three. One member of the group is CHUCK LUMLEY. He's a pleasant looking, rather retiring man, around thirty. He's carrying a clip-board. He looks official and not very interested. Next to him is BELINDA KEATON. She's very pretty, in her twenties. Next to her is a plainclothes policeman, SERGEANT AVERBACK. As the drawer opens, all react except Chuck, who stares impassively.

BELINDA
Oh, Christ.

AVERBACK
(to Belinda)
Do you recognize this man as Franklin Roosevelt Jones?

BELINDA
Yes.

(CONTINUED)

10. CONTINUED:

AVERBACK
What was your relationship with the deceased?

BELINDA
He was my Avon lady.

AVERBACK
Give me a break.

BELINDA
Give me a break. You think this is a thrilling morning for me? Eat an Egg McMuffin, look at a dead guy?

AVERBACK
Look, honey --

BELINDA
I'm not your honey. It's Belinda. In fact, it's Miss Keaton.

AVERBACK
(to Chuck)
You listening to this?

Chuck is surprised at being made part of the conversation.

CHUCK
Hmm?

AVERBACK
She's a whore.

CHUCK
(to Belinda; uncomfortable)
Hello.

Chuck extends his hand.

AVERBACK
This guy, here, was her pimp. Probably wasn't paying off like he was supposed to, so someone made him kiss the sidewalk.

CHUCK
Could I close the drawer now?

(CONTINUED)

10. CONTINUED:

AVERBACK
Sure.

Chuck closes the drawer.

AVERBACK
(to Belinda)
All right, now can you tell me... who sent him to pimp heaven?

BELINDA
Kiss my ass.

AVERBACK
For how much?

CHUCK
(clears throat)
Will someone be picking Mr. Jones up today? We need his drawer.

AVERBACK
You got it, sport.

BELINDA
(to Chuck)
Oh, by the way, he once told me he wanted to be buried in his car.

CHUCK
We don't do that. Call a funeral home... or the Department of Motor Vehicles.

They all start to move.

BELINDA
(to Chuck)
Don't I know you?

The cop stops and turns to Chuck who is instantly self-conscious.

CHUCK
No, you couldn't -- I mean I wouldn't, I never...
(explaining)
I'm engaged.

He nervously takes out his wallet.

10. CONTINUED:

CHUCK
This is my fiancee, Charlotte...

He makes certain that the cop sees it. The Sergeant looks and shrugs, unimpressed.

CHUCK
It doesn't really do her justice, she was suffering from water build-up --

BELINDA
(casual)
I thought I knew you.

She and the cop walk away as Chuck continues to explain as he follows.

CHUCK
A lot of guys have my face.

Chuck stops, goes back to the drawer, opens it and retrieves his clipboard.

CHUCK
(to corpse)
Sorry.

He follows the others.

11. INT. CLERICAL AREA OF THE MORGUE - LATER THAT DAY

This is a small office area, just off the morgue. Chuck has a desk with a picture of his girlfriend, Charlotte, and a middle-aged woman who looks very stern. There are a lot of books around. There's a thermos on his desk, but not many personal touches. It's drab. The clock tells us it's seven o'clock. Chuck is putting on his coat. He takes his books and pictures and puts them in a desk drawer. He picks up his thermos and is ready to leave. The door leading to a hallway opens and SAL CARBONI enters. He's in his forties and is far more aggressive than Chuck.

CARBONI
Going home, Chuck?

CHUCK
It's seven o'clock, Mr. Carboni. Where's Hector?

(CONTINUED)

11. CONTINUED:

CARBONI
Hector's been transferred.

CHUCK
(deflated)
Then we're getting a new night man?

(CONTINUED)

11. CONTINUED:

CARBONI
Not exactly. Starting tomorrow, you're going on night shift, Chuck.

CHUCK
(upset)
Night shift?! I'm here six years. I started on night shift. I thought I was getting a raise this year. Not a move back to night shift.

CARBONI
(strong)
Are you gonna make trouble about this? You gonna go over my head?

CHUCK
(helplessly)
I'm getting married in June. I thought I was getting a raise.
(takes out wallet)
This is my fiancee, Charlotte.

Carboni looks at the picture. He is exactly as unimpressed by her as the cop was.

CHUCK
-- night shift.

CARBONI
(suddenly charming him)
Hey, Chuckie, night shift's better.
(tousles Chuck's hair, leaving it a mess)
No supervisor's around. You practically run the place. You like to read, it's quiet here at night.

CHUCK
It's quiet here in the day.

CARBONI
Good, it's settled. See you tomorrow night. You'll be breaking in a new partner... Bill something. Good night, Chuck.

He starts out.

CHUCK
Mr. Carboni....

(CONTINUED)

11. CONTINUED:

Carboni stops.

CHUCK
Who's the new day man?

CARBONI
Huh? Oh, uh...
(hands Chuck a piece of paper)
Here, it's all down there.

CHUCK
(reads)
This person has the same last name as you.

CARBONI
(trying to brush it)
Yeah. I think he's my nephew. See you, Chuck.

Carboni exits, leaving Chuck stunned, with bad hair.

12. INT. CHARLOTTE'S APARTMENT - LATER THAT NIGHT

CLOSEUP on CHARLOTTE KOOGLE'S face. She is panting, gasping and perspiring from exertion. We PULL BACK to reveal that Charlotte is riding an exercycle. It is the kind that goes up-and-down while you pedal. Charlotte is an ordinary looking young woman. She is probably a few pounds overweight, but it's impossible for us to tell for sure because she's encased in a rubber exercise suit. Chuck is standing next to the bike attempting to hold a conversation. He's still in the suit he wore at work.

CHARLOTTE
(not happy)
Well, that's just wonderful. And what am I supposed to be doing every night while you're working?

CHUCK
(looking at the bright side)
I'll be home days.

CHARLOTTE
I work days. All normal people work days.

CHUCK
Well, do you think I should've threatened to quit?

(CONTINUED)

12. CONTINUED:

CHARLOTTE
Why are you asking me? I don't know why you work there in the first place. Your mother says you're a financial wizard.

CHUCK
What do you listen to my mother for? This is the same woman who goes to a seance every Friday night since my father died just so she can still yell at him.

CHARLOTTE
Water.

Chuck holds up a plastic water bottle to Charlotte's mouth. He squeezes and water shoots into her mouth.

CHUCK
How long are you going to be on that?

CHARLOTTE
Until the wedding.

CHUCK
That's nine months.

CHARLOTTE
Don't you want me to look good?

CHUCK
I think you look good now.

CHARLOTTE
(sincere)
And I think you're the sweetest man in the world.

She smiles. He goes to kiss her. She puckers. She's rocking up and down. He can't make a connection with her mouth. Finally dips his head in. Her head comes up and hits him in the mouth. He holds his lip.

CHARLOTTE
Water.

DISSOLVE TO:

12A. EXT. CHUCK'S APARTMENT BUILDING - NIGHT

Chuck, still in the same wardrobe is returning home.

13. INT. HALLWAY OF CHUCK'S APARTMENT BUILDING - LATER THAT NIGHT

An elevator door opens and Chuck gets in. He's still in his clothes from work. He has a handkerchief with blood on it, with which he keeps dabbing his lip. Wearily he heads for the door. He takes out his keys. He looks up and sees, bounding down the hallway, a fierce-looking Doberman pinscher, closing ground rapidly. Chuck fumbles with his key. He opens the door and scrambles inside, closing the door just in time.

14. INT. HALLWAY VIEWED THROUGH CHUCK'S PEEPHOLE

Chuck is looking through his peephole out to the hallway. The DOG is parked outside his door, GROWLING VICIOUSLY.

DISSOLVE TO:

15. EXT. CITY STREET - THE NEXT EVENING

Chuck is going to work as the rest of the world is coming home. Everyone is walking in the opposite direction. He goes down into the subway as a flood of humanity is coming up. He has trouble going against them. VERY NOISY.

16. EXT. SUBWAY PLATFORM - A FEW MINUTES LATER

Chuck is on a nearby deserted side of the platform. On the other side is half the world. VERY NOISY.

17. INT. MORGUE OFFICE AREA - THAT SAME EVENING

Chuck enters the office area from the hallway. It's seven o'clock. The quiet of the morgue is in sharp contrast to the noise of the world. Chuck looks at peace, almost immediately. There's a twenty-year-old kid, LEONARD CARBONI, waiting to go home. Leonard is not a rocket scientist. His shirt is misbuttoned near the top. In each hand he squeezes grip developers.

LEONARD
You the night guy?

CHUCK
Yes.

LEONARD
I'm Leonard Carboni.

CHUCK
Oh, yes. How was your first day?

(CONTINUED)

17. CONTINUED:

LEONARD
Shitty. A lot of papers and stuff. Uncle Sal said you'd straighten it all out.

CHUCK
Fine. Goodnight.

LEONARD
Yeah.
(starts out)
Which way's Queens?

CHUCK
Well, you have to --

LEONARD
I'll find it.

He exits. Chuck is alone. Chuck goes to the desk. It's a mess of sloppy paperwork and half-eaten food on top of the paperwork. Chuck doesn't react. He cleans up a little, then reaches into a drawer and takes out the pictures of Charlotte and his mother and puts them back on the desk. He sits back and relaxes. He is at peace. Suddenly he hears O.S. SINGING. A MALE VOICE is singing an enthusiastic but offkey RENDITION OF "JUMPING JACK FLASH." He sings lyrics and instrumental portions. The SINGING GROWS LOUDER as the perpetrator enters the office from the morgue area. This is our first look at BILL BLAZEJOWSKI. He's about thirty, nice-looking, tremendous energy, a mouth that never stops. He started talking when he was one year old and has yet to take a pause. His conversation can best be described as "stream of unconsciousness." He is carrying a cheap portable cassette player with a microphone attached. He sees Chuck.

BILL
Hi. I'm Bill Blazejowski. Call me Billy Blaze. You must be Chuck. Nice shoes. I'm your new partner. I think I'm supposed to drive around, pick up the stiffs.
(picks up Charlotte's picture)
Who's that, your wife?

CHUCK
Fiancee.

BILL
Nice frame. You're probably
(MORE)

(CONTINUED)

17. CONTINUED:

BILL (CONT'D)
wondering why I carry this tape recorder. It's to tape things. You see, Chuck, I'm an idea man. I get ideas all day long. They just pop into my head, so I say 'em into this recorder so I don't forget 'em.
(sees Chuck's messy desk)
Watch out, stand back, I got another one.
(turns on recorder; talks into microphone)
This is Bill. Idea to eliminate garbage. Edible paper. That's good.
(turns off recorder)
I got inventions on here, business ideas...

CHUCK
(interrupts)
Can I show you around?

BILL
Sure.

18. We FOLLOW them into the morgue.

BILL
I'm from Cleveland. Well, I'm originally from Seattle, but I just came in from Cleveland. I was living with a chick. I come home one night. I find her in bed with another girl. I mean, she went lesbo on me. I couldn't believe it. I just finished my dinner and walked right out of there. What do you think, was I wrong?

CHUCK
That's very personal. I --

BILL
(not listening)
So what is this, just stiffs in all these drawers?

CHUCK
Corpses.

BILL
Can we take a peek?

18. CONTINUED:

Chuck goes to one of the drawers. He opens a drawer and pulls it out.

BILL
So we'll be together every night, huh? This Carboni guy, he's our boss?

CHUCK
Supervisor. But he's never here at night.

BILL
(excited)
We're on our own? Just you, me, and the stiffs?
(looks at corpse)
Hey, nice haircut.

DISSOLVE TO:

19. INT. CHUCK'S BEDROOM - NIGHT

The lights are off. There's indirect lighting from the window. Chuck is sitting up in bed, apparently naked. He looks impatient.

CHUCK
Charlotte?

CHARLOTTE (O.S.)
Yes?

CHUCK
You've been in there a half hour. Are you all right?

CHARLOTTE (O.S.)
I'm fat.

CHUCK
You're not fat.

CHARLOTTE (O.S.)
I'm fat.

CHUCK
Charlotte, Sunday is my only night off. I look forward to this all week. Why don't you come to bed?

CHARLOTTE (O.S.)
'Cause I'm fat.

(CONTINUED)

19. CONTINUED:

CHUCK
(desperate)
It's the mirror. It does that to everyone.

CHARLOTTE (O.S.)
I just want to lose six more pounds.

CHUCK
Tonight?! Look, run into bed. Maybe you'll lose weight.

CHARLOTTE (O.S.)
All right, just don't look at me.

CHUCK
(to himself)
Every week, the same thing.

CHARLOTTE (O.S.)
Are the lights out?

CHUCK
Yes, sweetheart.

The bathroom door flies open and Charlotte sprints into the bed and is under the covers instantly. Chuck relaxes. He reaches over and holds her. He starts to kiss her.

CHARLOTTE
Could you close the drapes?

Chuck lets go of her and closes the drapes. He gets back in bed, holds her again and starts to kiss her.

CHARLOTTE
Could you just check the apartment?

CHUCK
Why, every time, do I have to check the apartment?

CHARLOTTE
Please, Chuck, then I'll relax. I promise.

Chuck jumps out of bed, runs out to the living room and quickly back in and into bed.

CHUCK
The door's locked, we're all alone.

19. CONTINUED:

He holds her. He starts to kiss her again.

CHARLOTTE
Oh, listen. Can you get Thanksgiving off? My parents are coming in from Indiana.

CHUCK
Can we possibly discuss this later?

Unwilling to accept any more interruptions, he starts kissing her and stroking her. Finally she starts to enjoy it. She's responding. They speak breathlessly.

CHARLOTTE
Are you excited?

CHUCK
Like the French when they saw Lindbergh's plane.

CHARLOTTE
Am I fat?

CHUCK
Uh-uh.

CHARLOTTE
Am I fat?

CHUCK
You're thin. You're a skeleton. You're Audrey Hepburn.

Things are going very well. Chuck is in a frenzy. Suddenly, there is an EXPLOSION OF LOUD COUNTRY MUSIC coming from next door. Chuck doesn't care, but Charlotte hits the brakes, instantly. Chuck is still wild, but Charlotte has completely stopped responding. Chuck doesn't notice.

CHARLOTTE
Chuck.

CHUCK
You're not fat.

He continues.

CHARLOTTE
That music.

(CONTINUED)

19. CONTINUED:

CHUCK
What music?

He continues.

CHARLOTTE
(more forceful)
Chuck!

Finally he stops. He's a wreck.

CHUCK
It's music. It's a little loud music.

CHARLOTTE
Well, it bothers me.

CHUCK
You let too many things bother you. That's why you never have a --

Charlotte puts her fingers in her ears.

CHARLOTTE
Don't say that word!

CHUCK.
I'm sorry, I'm sorry. Look, sweet-heart, we're here, we're in bed...

He touches her.

CHARLOTTE
I can't with that music. Make them stop.

CHUCK
I don't even know them.

CHARLOTTE
You don't even know your next door neighbor?

CHUCK
I knew my old neighbor, Mrs. Gerwitz, but they took her away. She thought she was a pigeon. They found her in the park throwing breadcrumbs at herself. Someone else moved in a couple of weeks ago, I haven't met them.

(CONTINUED)

19. CONTINUED:

CHARLOTTE
I might as well go home.

CHUCK
I hate to knock on somebody's door at one in the morning...

He's objecting, but as he objects, he's putting his pants and shirt on.

CHUCK
... Who knows who they are, what they're doing. There's a lot of lunatics. Why did they have to take Mrs. Gerwitz? Never any music, only cooing.

He exits.

20. INT. HALLWAY OF CHUCK'S BUILDING - CONTINUOUS ACTION

Chuck comes out of his apartment and goes next door. Even in the hallway, we can hear the MUSIC. Chuck is clearly reluctant to confront this situation. He hesitates, then knocks softly. No response. He hesitates, then rings the bell. LOUD CHIMES are heard from inside. Chuck cringes from the noise he's created. The music stops. We hear a LOUD, BOOMING MALE VOICE from inside.

BOOMING VOICE
Who the hell is that?

Chuck considers running, but before he can decide the door flies open. Chuck is confronted by a six-foot, six-inch cowboy named LUKE. LUKE is wearing cowboy boots, jockey shorts and a cowboy hat. He's looking for trouble.

LUKE
(threatening)
Did you ring that bell?

Chuck opens his mouth to speak, but nothing comes out but guttural noises.

LUKE
Well?!

CHUCK
(tries to speak)
... mistake. Big mistake.

20. CONTINUED:

FEMALE VOICE
Luke, who is it?

LUKE
Some dwarf.

Charlotte appears next to Chuck. She's dressed.

CHARLOTTE
What's taking so long? Is he going to stop playing that awful music?

CHUCK
We're still discussing it.

LUKE
What's she mean 'awful music'?

CHUCK
Awful good. That's what she meant. Awful good.

A woman comes to the door, next to Chuck. It is Belinda, the hooker we met in the morgue. She's in a bathrobe. Chuck doesn't recognize her.

BELINDA
Luke, honey, why don't you go back inside? I'll be right in. Play with your rope.

LUKE
Don't be long.

He whacks her on the behind and goes back inside.

BELINDA
(to Chuck)
I'm sorry. He likes to play that music, during...We'll keep it down.

CHUCK
Thank you.

He starts away.

BELINDA
(realizes)
I knew I recognized you.

CHUCK
Huh?

20. CONTINUED:

BELINDA
Last week in the morgue. I knew I recognized you. I had probably seen you around the building when I moved in.

CHUCK
Right. You're living here?

BELINDA
Yeah, but don't worry. Luke is leaving town tomorrow with the rodeo and I hardly ever do business up here.

CHUCK
Business?... Oh! Business.

CHARLOTTE
What kind of business are they doing?

CHUCK
She... I don't... she sells cowboy hats.

CHARLOTTE
The man was in his underwear.

CHUCK
And cowboy underwear.

LUKE (O.S.)
Belinda, haul it in here.

BELINDA
I gotta go. We'll keep it down. See you around, neighbor.

Belinda closes the door.

CHUCK
Well, I took care of it. Let's go back inside.

CHARLOTEE
I think I should go home.

CHUCK
Why? They'll keep it down. When did you get dressed?

Charlotte heads for the elevator. Chuck follows. She rings for the elevator.

20. CONTINUED:

CHARLOTTE
It wasn't going to be any good tonight, I'm...I'm too guilty... I cheated today.

CHUCK
(appalled)
You're kidding!

CHARLOTTE
I had a Nestle's Crunch Bar.

CHUCK
(relieved)
Food.

CHARLOTTE
I feel like garbage. I'm sorry. No one else would be this patient with me. I'll see you next Sunday.

The elevator arrives. She gets in. He goes to kiss her. The doors close between them. Chuck stands there, frustrated. He looks up and the Doberman pinscher is bounding towards him again. Chuck races into his apartment.

DISSOLVE TO:

21. INT. MORGUE OFFICE AREA - A WEEK LATER - NIGHT

Bill is in the office. He's eating a meal out of styrofoam containers. Chuck enters from the morgue with his clip-board. Bill's got his tape recorder and a deck of cards with which he plays throughout the following. Chuck is unwrapping his food.

BILL
(a blue streak)
Hey, Chuck, the food came. You owe me three dollars. Boy, I'm getting good remembering these cards. Twenty-one! This weekend is it! I'm going to Atlantic City and play nothing but blackjack. Forty-eight hours straight. I'm not even gonna get a room. I got those little Wash 'n Drys and I'm just gonna play right through. Twenty-one! You know I thought of those Wash 'n Drys first, only they already had 'em.

Chuck disgustedly puts down his food.

(CONTINUED)

21. CONTINUED:

BILL
What's the matter?

CHUCK
I ordered egg salad; they sent me tuna.

BILL
Call 'em.

CHUCK
Nah. I'll eat it.

BILL
Every night they send you the wrong food and you eat it. Send it back and get what you want. Twenty-one!

CHUCK
No, they get angry if you complain. The chef's probably got other things on his mind.

BILL
Like what, curing cancer? Watch out, stand back. I got an idea.

Turns on recorder.

CHUCK
You're gonna cure cancer?

BILL
No, tuna fish.
(speaks into recorder)
Tuna fish with mayonnaise, already mixed in the can. Wait, better! We take live tuna fish and feed them mayonnaise. Call Star-Kist.

Turns off recorder. Chuck stares at him. Bill looks at a newspaper on Chuck's desk.

BILL
Wall Street Journal? What do you read that for? What's wrong with the Enquirer?

CHUCK
(not eager to explain)
It interests me. I used to be an investment counselor.

21. CONTINUED:

BILL
(excited)
No kidding!...What's that?

CHUCK
Like a stockbroker.

BILL
You were bad at it?

CHUCK
No, I was good. I had a real knack.

BILL
Then what the hell are you doing babysitting for stiffs?

CHUCK
Well --

BILL
You drank, right? Big drinker?

CHUCK
No --

BILL
Drugs. Cocaine, huh? A little nose-candy?

CHUCK
No! It was just a rough business. Those guys were like sharks. Wheeling, dealing, go, go, go.
(starting to get agitated)
I'd do the work, they'd take the credit. I worked two months on one deal and this guy --

He stops. He waves his hand as if to dismiss the entire memory. Bill is not really listening. He's looking through the Wall Street Journal.

BILL
What kind of paper is this? No comics, no sports, no Ann Landers.

The hallway door opens and a seventeen year old boy in a white dinner jacket enters. He carries a box with an orchid in it. His name is JEFFREY. His dinner jacket comes down to his knuckles. But it's made up for by the pants being much too short.

CHUCK
Can I help you?

(CONTINUED)

21. CONTINUED:

JEFFREY
(high-pitched voice)
I'm looking for a Mr. Blazejowski.

BILL
Yo!

JEFFREY
(high-pitched voice)
I'm Jeffrey Durkin.

BILL
You sure are. You got the moolah? The old do-re-mi?

JEFFREY
Twenty dollars, right?

He gives Bill money.

BILL
Rightaroonie. Wait outside. I'll bring the car around.

JEFFREY
Okay.

BILL
Nice tux. Good fit.

Jeffrey exits. Bill puts on a jacket and a chauffeurs's hat. Takes car keys off the wall.

CHUCK
Uh. Bill... what are you doing?

BILL
Some kind of debutante party out on the island. I'm taking this kid and his girlfriend.

CHUCK
You're using one of the morgue limousines?

BILL
Sure. It's a limo, ain't it?

CHUCK
It's a limo for dead people.

BILL
Did you see that kid?

21. CONTINUED:

CHUCK
All those other nights you left, is that what you were doing?

BILL
No -- There isn't a debutante ball every night, you know. I do a few weddings, bar mitzvahs... sometimes I got nothing so I just cruise the airport. Last night I picked up these Japanese guys.
(laughs)
Four hundred dollars from the airport to the U.N.

CHUCK
Diplomats? You ripped off diplomats?

BILL
(hands Chuck a bill)
Here's a hundred.

CHUCK
For what?

BILL
Well, I've been making a lot of money. I know it's my idea, and I'm doing all the work, but I just can't be a pig about it. I should cut you in.

Jeffrey reenters.

JEFFREY
Mr. Blazejowski, I'm waiting.

BILL
Okay, slugger. Here we go.

Bill moves quickly out into the hallway. Chuck follows.

22. INT. GARAGE AREA - A FEW MINUTES LATER

Jeffrey is getting in the morgue limousine. Bill is taping a cardboard sign on to the car covering the words "City Morgue." The sign reads, "Billy Blaze Limousine Co. 555-6678. When Only Elegance Will Do." Bill starts to get in the car.

CHUCK
What if we get a call? What if you have to go pick up a body?

(CONTINUED)

22. CONTINUED:

BILL
Hey, I'll be back. What's the matter, by the time I get there they won't be dead anymore? Cheer up, life's short. So's that kid's pants.

He chucks Chuck's chin, then gets in the car.

BILL
(to Jeffrey)
Hey, kid, you like music?

JEFFREY
Sure.

BILL
Okay.

Bill starts singing, "Jumping Jack Flash," as they pull out, leaving Chuck standing alone in the garage with the bill fluttering in his hand.

23. INT. CHUCK'S BEDROOM - NEXT SUNDAY NIGHT

No dialogue. THEME MUSIC plays as we see Chuck and Charlotte in bed. Chuck looks weary and frustrated. Charlotte is in tears. Charlotte takes her large purse off the night table and removes an open box of gift-type candy. The box is empty except for the little brown paper candy cups. The brown papers spill out onto the bed as Charlotte cries guiltily.

24. INT. OFFICE AREA OF THE MORGUE - A FEW NIGHTS LATER

We OPEN on a CLOSEUP of a TV set. Someone is watching an episode of "The Flintstones" and laughing heartily. We PULL BACK to reveal the room. The happy viewer is Leonard Carboni, the day man. His feet are propped up on the desk. The TV on the desk is a small portable. Leonard continues to laugh almost to hysteria. He and the Flintstones clearly enjoy a rapport. The door opens and Chuck enters, ready for work.

CHUCK
Hi, Leonard.

LEONARD
Hi, Mr. Lumley.
(laughs again)
That Barney Rubble, what an actor.

He turns off the set, picks it up and starts out.

(CONTINUED)

24. CONTINUED:

LEONARD
(casual)
I think we got some bodies in the wrong drawers. Uncle Sal said --

CHUCK
(annoyed)
I'll straighten it out.

LEONARD
Goodnight, Mr. Lumley.
(exits singing)
'Flintstones, meet the Flintstones, They're the modern Stone Age family.'

He's gone. Chuck places his picture back up on the desk. Chuck has been left with a horror of messy paperwork. He picks up a crumpled paper and reads:

CHUCK
(reading)
Deceased name...'something Polish.'

He throws down the paper. Bill storms in. He's upset and his mouth is in fourth gear.

BILL
Hi, Chuck, I just saw the jerky kid, Leonard, leaving. How come we don't have TV? You want to hear about my weekend?

Chuck shakes his head "no." Bill doesn't notice.

BILL
You know I've been practicing my blackjack system. So I go to Atlantic City and I'm sitting in the casino with my Wash'n Drys -- did I tell you I had the idea for those -- anyway, I'm playing blackjack right, and they bar me -- kick me out of the casino -- for being too good a player.

CHUCK
How much did you win?

BILL
Who was winning? I was down a couple hundred, but they could
(MORE)

(CONTINUED)

24. CONTINUED:

BILL (cont'd)
see I was good. So they started dealing me off the bottom -- I can tell. So I yelled at the dealer, so he called over the pit boss, so I threw my complimentary watered down drink in his fat face. That's when they barred me for being too good a player. I think I'll go to Vegas next week.

CHUCK
(no passion)
Shut up.

BILL
Vegas knows how to treat you right.

CHUCK
(slightly louder)
Shut up.

BILL
What did you say, Chuck?

CHUCK
I said...
(pounds table for emphasis)
Shut up. Shut up. Shut up.

BILL
Are you telling me to shut up?

CHUCK
(into it now)
I'm telling you, and I'll tell your tape recorder so you don't forget.
(turns on recorder and yells into mike)
Shut up! This used to be a nice quiet place. You never stop talking. Edible paper, feeding mayonnaise to tuna fish. I'll give you a quarter if you'll just stop talking.

He turns off the recorder and sits down. Bill is stunned.

BILL
And I thought we were friends.

25. INT. OFFICE AREA OF THE MORGUE

Bill exits into the morgue area. Chuck almost instantly feels guilty. He tries to do the paperwork, but he can't. His mind is on Bill. He picks up some of the paperwork and enters into the morgue area. Bill has opened up one of the drawers and is lying in it, face up, looking glum. His tape recorder is running. He keeps replaying Chuck's tantrum over and over. Guiltily, Chuck approaches him. Chuck turns off the recorder.

CHUCK
I'm sorry I yelled at you.

BILL
(a little more subdued than usual)
You think this has been easy on me? I come in here, the new guy with no friends. I confide in you my whole life. My deepest most intimate stuff. And do you share anything with me? I see a picture of your fiancee every day, you don't even tell me her name. I even gave you a hundred dollars.

CHUCK
I didn't ask for it.

BILL
That's what made it such a beautiful gesture on my part. Never mind, forget it. We'll work together every night like strangers. It's fine with me.

There's a pause.

CHUCK
Charlotte.

BILL
What?

CHUCK
My finacee's name is Charlotte.

Bill smiles.

26. EXT. CITY STREETS - DAWN

Chuck comes up out of the subway. He's coming home from work. He passes a sidewalk newsstand that is just being opened. He buys a paper.

Rev. 11/20/81

27. INT. LOBBY OF CHUCK'S BUILDING - A FEW MINUTES LATER

Chuck enters from the street, glancing at his paper. He rings for the elevator. The door opens. Chuck steps in and suddenly notices Belinda, slumped in a corner of the elevator, sitting onthe floor. Her face is bruised and she's generally bedraggled.

CHUCK
Oh, my God!

BELINDA
Oh, hi, Chuck.

As the doors close, Chuck bends down to her. He reaches to the buttons and the elevator starts to go up.

CHUCK
Did you fall? Did someone hit you?

BELINDA
It's the other way around. Someone hit me, then I fell.

CHUCK
(touches her lip)
I wish I had a handkerchief.

BELINDA
I got tissues in my purse.

Chuck opens Belinda's purse and begins looking through it. Just then, the elevator door opens. A little girl in a "Bluebird" outfit is standing there. She sees Belinda on the floor and Chuck kneeling down, going through her purse. The Bluebird begins screaming and kicking Chuck. Chuck tries desperately to explain, but the Bluebird blows a WHISTLE which is hanging around her neck. Other Bluebirds pour into the elevator and begin kicking Chuck.

28. INT. BELINDA'S APARTMENT - A FEW MINUTES LATER

Belinda is at her refrigerator filling an ice bag with ice. She has the classic hooker's refrigerator. A bottle of wine and a grapefruit. She closes the ice bag. Instead of applying it to her face, she carries it across the living room, where Chuck is revealed sitting down. She hands the ice bag to Chuck who puts it on his head.

CHUCK
Thank you. That was my first time being beaten up by a pack of Bluebirds. I didn't like it. Are you okay?

28. CONTINUED:

BELINDA
(dismisses it)
Are you kidding? Four pounds of makeup, nobody will know the difference.

CHUCK
(hesitant)
Could I ask you a question?

BELINDA
(anticipates)
A guy wouldn't pay me, so I grabbed his wallet, so he beat me up. That's what happens when you don't have a pimp. Some guys figure why should they pay.

CHUCK
(putting it together)
Ohh. Your pimp was the guy in the morgue.

BELINDA
Yeah. A lot of Franklin's girls are in the same boat, now. We could find other pimps, but a lot of them are rough guys. They get a lot of their girls hooked on drugs.
(laughing)
Drugs or beat up, it's a nice choice.

CHUCK
(suggests)
You could do a different job, you seem bright...

BELINDA
(cold)
Is your head all right, because I'm very tired.

CHUCK
Yeah. I'm fine.
(gives her the ice bag)
I hope things work out.

BELINDA
Thanks. See you in the halls.

Chuck exits. Belinda looks in the mirror near the door. She touches her bruise.

BELINDA
(mutters)
Goddamn!

(CONTINUED)

28. CONTINUED:

Belinda walks away. We STAY on the door. We hear from the hallway a BIG DOG BARKING, RUNNING FEET and a DOOR SLAMMING.

29. OMIT

30. EXT. MORGUE BUILDING - DAWN (MOS)

Chuck and Bill are leaving work together. They are engaged in conversation.

31. INT. SUBWAY STATION (MOS)

Bill and Chuck come down the stairs into the station. Chuck takes out a token and prepares to go through the turnstile. Bill goes up right behind him and sneaks through on the same token. Chuck, surprised, glances around nervously to see if anyone saw what Bill did.

32. INT. SUBWAY CAR

We OPEN on a very FAT BLACK WOMAN who is all worked up. She carries a Bible. She walks through the car as she speaks.

BLACK WOMAN
(preaching loudly)
You may think you got the power. But the Lord's got the power. He can make you and he can break you. Remember the words of Frank Sinatra. You can be riding high in April, but shot down in May.

She passes Chuck and Bill sitting at the end of the car. She slides open the door and passes into the next car.

BLACK WOMAN
(entering next car)
Good morning, sinners.

She closes the door behind her and we can no longer hear her. We HOLD on Chuck and Bill. They're in mid-conversation.

BILL
So she was just lying there in the elevator?

CHUCK
Yes. All beat up.

(CONTINUED)

32. CONTINUED:

BILL
That's why they need pimps.

CHUCK
That's what she said. She said there's a whole group of girls she knows that need a pimp. I hope they find someone decent.

BILL
Are you kidding? Those guys are killers, they're animals --- they dress nice though. Watch out. Stand back. This is it. Hello, Easy Street.

CHUCK
What is it, another invention? You're going to make chocolate milk by feeding Bosco to cows?

BILL
No. We got all that space down at the morgue. All that time at night. All the cars. Nobody watching us. We could handle things for your nextdoor neighbor and all her friends right out of the morgue.

CHUCK
Pimps?! You want us to become pimps?!

BILL
Pimps is an ugly word. Why don't we just call ourselves... love brokers.

CHUCK
You're insane. You're over the rainbow. Your mind has just checked into the Hotel Crazy.

BILL
This is my stop. You think about it. I tell you right now, I'm excited. I am excited.

The doors open. Bill gets off. The doors close.

CHUCK
(disbelief)
Love brokers...

(CONTINUED)

32. CONTINUED:

A BLIND MAN enters the car, playing jazz saxophone, with a tin cup attached to the end of the horn. He stands right in front of Chuck and plays. Chuck puts money in the cup. The Blind Man doesn't move. Intimidated, Chuck puts in more money.

33. INT. CHUCK'S APARTMENT - MORNING

Chuck enters, from work, carrying his newspaper.

CHUCK
(disbelief)
Love brokers...

There's a KNOCK on the door. Belinda is standing there. She has no makeup on. Her face looks much better. She looks clean and very pretty. She's wearing a bathrobe.

BELINDA
Hi, Chuck.

CHUCK
(surprised)
Hi.

BELINDA
You know when you helped me last week, I think I got a little rude just before you left.

CHUCK
No, not at all.

BELINDA
(cheerful)
Anyway, I see we come home from work the same time every day, so I thought we could start having breakfast together. You got eggs?

CHUCK
Sure.

She enters. Chuck closes the door.

BELINDA
(laughs)
I love to cook. But not when it's only for me. How do you like 'em?

(CONTINUED)

33. CONTINUED:

CHUCK
Scrambled.

BELINDA
Men love scrambled. Have you got a pan?

She enters kitchen.

CHUCK
Under the stove.

She's in the kitchen. Chuck is hanging up his coat in the closet. He can't see the kitchen from there. Belinda starts preparing the eggs. The sun shines into the kitchen. She tries to open the kitchen window. It's stuck.

BELINDA
Does this window open?

Chuck has a mirror on the inside of this closet door. He's primping.

CHUCK
No, that's painted shut. Makes a lot of sense because that's where the fire escape is.

BELINDA
(she's warm)
Have you got a vent or a fan in here?

CHUCK
No, I'm sorry. That room catches all the heat in the morning.

BELINDA
It's all right.

She takes off her robe and hangs it on a cabinet door. She's wearing a T-shirt and panties. She looks great. Chuck heads for the kitchen.

CHUCK
It's worse in the summer. You can't believe --

He enters the kitchen and sees her new attire. He's stunned.

CHUCK
Oh my God.

(CONTINUED)

33. CONTINUED:

He stares, then turns away, then stares, then turns away. Belinda realizes she's making him uncomfortable.

BELINDA
Oh, I'm sorry. I'll put my robe back on.

CHUCK
Don't! I mean, it's all right. I was just surprised.

The PHONE RINGS. It's right next to Chuck.

CHUCK
(staring at her)
I'll get it. It's probably for me.

He picks it up while still looking at Belinda.

CHUCK
(into phone, detached)
Hello...
(suddenly all nervous energy)
Charlotte! What's the matter? Why'd you call? -- You ate what?... It's all right, don't worry...What do you mean what am I doing? I'm not doing anything...Of course I sound strange. You call me up early in the morning to ask me what I'm doing when I'm not doing anything.

Belinda bends over to get the frying pan. Chuck stares at her, no longer paying attention to the phone.

CHUCK
(mutters)
Oh, my God.
(remembers the phone)
Huh?...
(quickly)
I love you, too. Goodbye.

He hangs up.

BELINDA
Eggs coming up.

Chuck gets the plates.

CHUCK
I meant to ask you, how have you been?

(MORE)

(CONTINUED)

33. CONTINUED:

CHUCK (cont'd)
I mean have you found a...

BELINDA
Pimp? Not yet. I'll have to, though. This way's too dangerous.
(MORE)

(CONTINUED)

33. CONTINUED:

BELINDA (cont'd)
Lupe -- she's my friend -- had her arm broken last night.

She puts eggs on the plate. They sit down.

CHUCK
It's a sick world.

BELINDA
Thank God.

CHUCK
Good eggs.

BELINDA
Thanks. I figure we can do this every morning.

She smiles at him. She doesn't mean to, but she's really got him excited.

CHUCK
Boy, it is hot in here isn't it?

He wipes his forehead with what he believes is a napkin, then notices his mistake.

CHUCK
(trying to laugh it off)
It's not a napkin, it's bread... Napkins don't have crust.
(laughs nervously)

34. INT. COFFEE SHOP - EVENING OF ANOTHER DAY

It's a small, crowded coffee shop, around dinner time. Chuck and Bill are carrying bags of take-out food. They're in line at the cashier. Chuck is looking in his bag.

CHUCK
It's the wrong bread.

BILL
Huh?

CHUCK
I asked for whole wheat, they gave me white.

BILL
(losing patience)
So send it back.

(CONTINUED)

34. CONTINUED:

CHUCK
Why make trouble? Besides, my mother says, if you send it back they spit on it.

They pay the cashier and they exit as Bill grabs a fistful of toothpicks.

35. EXT. CITY STREET - CONTINUOUS ACTION

Chuck and Bill walk as they talk.

BILL
Immoral? What do you mean immoral? As a matter of fact, prostitution is one of the most moral things in the world.

CHUCK
How do you figure that?

BILL
Simple. You take a guy -- let's say that guy.

Bill points to a man buying a ticket to a dirty movie. On the marquee's written "A Midsummer Night's Wet Dream".

BILL
Let's say he's from out of town, here on business. He's alone, away from his wife and two-point-three-children. He's got urges. Now he goes in to see this picture -- which, by the way, is not a bad movie. Let's say this movie stimulates his...

CHUCK
Urges.

BILL
Right. He's out on the street. His body's a loaded pistol. He's Mt. St. Helens. Who perchance comes by. A little girl scout -- swinging her cookies. This guy goes bananas. He's on her like mud on a pig.
(makes his point)
Which wouldn't have happened if he'd have gone to a hooker. Now is <u>that</u> moral? Jumping on a girl scout and breaking her cookies? Hmm?

35. CONTINUED:

CHUCK
You just think of these things all by yourself?

BILL
I have that kind of mind.

36. INT. BARBER SHOP - AFTERNOON

Chuck is in the chair, with the barber sheet on, getting a haircut. He looks relaxed.

BILL (O.S.)
(cheerful)
Hi.

Chuck looks up to the mirror and sees Bill, behind him, smiling.

BILL
Getting a haircut, huh?

CHUCK
No, I just like wearing sheets.

BILL
I just want to show you something.
(holds up a folded up newspaper)
See that? 'Girl Scout Attacked'.

Bill starts to take it away. Chuck grabs it. Chuck reads.

CHUCK
'Girl Scout Attacked by Dog'.

BILL
A dog, a guy from out of town -- what's the difference?

CHUCK
It's a lot of difference. One's got a suitcase, one makes on trees. Bill, please.

BILL
(to barber)
What are you doing here? You call that a haircut? Even out those sideburns.

The barber glowers and puts shaving cream around Chuck's ears.

36. CONTINUED:

CHUCK
(to Bill)
Don't make him mad, he's got a razor.

The barber is not pleased with the razor he has. He exits to get another one.

BILL
Do you want to see your friend, Belinda, working for one of those animals? You want to see her become 'Miss Heroin of 1981'?

CHUCK
(weary)
I know this doesn't mean anything to you, but Charlotte's parents are coming over tomorrow night for Thanksgiving. Will you let me get my hair cut in peace?

BILL
(angry)
Okay! All you ever think about is yourself. You don't care what happens to me, Belinda, the Girl Scouts, nobody! I'm fed up! I wash my hands and feet of you!

Bill storms out.

CHUCK
Bill!

Chuck starts to get up to chase him. The barber yanks him down and throws a hot towel on his face. Chuck screams.

37. INT. CHUCK'S LIVING ROOM - THANKSGIVING NIGHT

We OPEN on a CLOSEUP of Charlotte's parents, EDWARD and ROSE KOOGLE. They look like "American Gothic", two stern-looking, mid-western faces.

CHUCK (O.S.)
Mr. and Mrs. Koogle, would you like a drink?

EDWARD
Mrs. Koogle and I do not drink.

We see that the Koogles, Chuck and Charlotte are sitting around chatting. Chuck and Charlotte look uncomfortable. Behind them, the table is set nicely for Thanksgiving dinner.

(CONTINUED)

37. CONTINUED:

CHUCK
How are you enjoying New York?

EDWARD
We're not.

CHUCK
(makes a joke)
Maybe you would if you drank.

He laughs. The Koogles stare, unamused. Chuck grows more uncomfortable.

EDWARD
Is this your real apartment?

CHUCK
(confused)
Yeah, it's....

(Calls out)
How's dinner coming, Mom?

Chuck's mother, VIVIAN, sticks her head out of the kitchen.

VIVIAN
(joking)
Turkey's almost dead.

Vivian comes out of the kitchen. She is the older woman who's picture was on Chuck's desk. She's in a festive mood, which makes her the only one. She squeezes herself right in between Edward and Rose.

VIVIAN
(to Edward)
Charlotte tells me you're a manufacturer. What line are you in?

EDWARD
(proudly)
I'm in horse manure. Some call it fertilizer, I don't.

CHARLOTTE
Oh Daddy...

EDWARD
(to Charlotte)
Nothing to be ashamed of, young lady. That horse manure sent you to college and straightened your teeth.
(to Vivian)
We supply the whole Midwest.

(CONTINUED)

37. CONTINUED:

VIVIAN
How lovely. Chuck's father had a cleaning store. He went broke. Chuck, on the other hand, has a real head for business.

EDWARD
I like to hear that a young man's interested in business. Too many young people these days wasting time doing what they want.

VIVIAN
Did Chuck tell you what happened when he worked on Wall Street?

CHUCK
Mom...

VIVIAN
All right, we'll drop the subject. I won't embarrass you.
(to Edward and Rose)
They ate him alive.

CHUCK
Can't we start on our salad?

VIVIAN
If you like.

They all get up.

ROSE
Can I help, Mrs. Lumley?

VIVIAN
You're a little late, dear.

EDWARD
Listen, Chuck, I don't want to push you, but after you and Charlotte tie the knot, I hope you'll consider horse manure as your future.

CHARLOTTE
Daddy, please!

EDWARD
Listen, missie, I'm talking business with your intended.

CHARLOTTE
(fed up)
You're talking horse manure! You're talking animal ca-ca!

(CONTINUED)

37. CONTINUED:

EDWARD
(to Rose)
She never talked this way to me in Indiana. This town is Sodom and Gomorrah.

The PHONE RINGS. Chuck answers it. No one is paying attention to him. The others are talking to each other.

CHUCK
(into phone)
Oh, hi...arrested?!

He has to put his finger in his other ear to block out the noise.

38. INT. POLICE STATION - INTERCUT

Belinda, dressed and made up for work, is talking on a pay phone. She's somewhat distraught.

BELINDA
(into phone)
I'm sorry, Chuck, I tried calling the landlady, but she wasn't home. Look, they're taking me into night court and all my money and all my I.D. are in my apartment.

CHUCK
(into phone)
It's not a good night for me...

BELINDA
(into phone)
Please, Chuck, Franklin used to handle these things.
(almost crying)
I don't know what they're gonna do to me.

39. INT. CHUCK'S LIVING ROOM

CHUCK
(into phone)
Don't cry... a key under the mat. I'll be right down.

Hangs up. Edward and Charlotte are fighting.

EDWARD
Have you seen all the lights on at night? No wonder the city is broke.

(CONTINUED)

39. CONTINUED:

CHUCK
(speaking quietly to Charlotte)
I'll be right back. I have to go out for a minute.

CHARLOTTE
What? Where are you going?

CHUCK
Ssh, it's nothing. I'll be back in a second.

40. INT. NIGHT COURT - A FEW MINUTES LATER

Chuck, Charlotte, Vivian, Edward and Rose are all finding places among the spectators.

CHUCK
You didn't all have to come with me. I would've been home in ten minutes.

EDWARD
Well, I had the rental car, paying an arm and a leg for it, might as well use it.

40. CONTINUED:

CHARLOTTE
I want to know why she called you.

CHUCK
We're neighbors.

EDWARD
(looks around solemnly)
Sodom and Gomorrah.

ANGLE ON THE DOCKET AREA

JUDGE MURRY PERLMUTTER, Presiding. Brought before him are two circus clowns in full costume and makeup.

JUDGE
Drunk and disorderly. You two should be ashamed. Children look up to you. Wipe those smiles off your faces. All right, let's get this over with. Buttons, Coco ... I fine you each a hundred dollars. Sergeant, after they pay their fine, give them back their seltzer bottles.

They're led away.

40. CONTINUED:

Belinda, an angry man and a COP come before the Judge. Belinda looks frightened. The angry man is named HOWARD. Chuck sees Belinda. Charlotte looks angrily at him.

CHARLOTTE
That's his neighbor.

JUDGE
Belinda Keaton, you're charged with prostitution and assault.

BELINDA
Not guilty.

HOWARD
Not guilty, hah? This woman is a menace.

JUDGE
(refers to notes)
You are one Howard Pelekoudas?

HOWARD
Yes, Your Honor, I'm the victim.

BELINDA
You're an asshole.

JUDGE
Be that as it may, can we proceed?

BELINDA
Mr. Pelekoudas and I had just completed a business transaction at which point Mr. Pelekoudas refused to renumerate me for services rendered.

JUDGE
He wouldn't pay.

BELINDA
Yeah.

HOWARD
She grabbed my wallet, so I grabbed it back. That's when she assaulted me.

JUDGE
Mr. Pelekoudas, you look unmarked, undamaged in any manner.

(CONTINUED)

40. CONTINUED:

HOWARD
Oh yeah? Feast your eyes on this. Exhibit A.
(pulls down his pants and moons the court)
She bit me!

His rear end is almost in Rose Koogle's face. She faints. The courtroom is bedlam.

40A. KOOGLE RUNBY

41. INT. KOOGLE'S RENTED CAR - LATER THAT NIGHT

Edward and Rose are in the front. Rose has her head out the window. Chuck is seated on the back between Vivian and Charlotte. Everyone is distraught.

EDWARD
You know what really steams my bean? They just let that strumpet right back out on the streets!

CHARLOTTE
You're moving out of that building.

VIVIAN
Absolutely.

CHARLOTTE
Why are you friends with that girl?

CHUCK
She's my neighbor. She's a nice girl.

EDWARD
She's a harlot!

CHUCK
(softly)
Wait a minute --

VIVIAN
You stay out of it.
(to Charlotte)
Let me tell you something. When you get married you have to handle him the way I handled his father.

There's a big bump in the road. Everyone flies up.

(CONTINUED)

41. CONTINUED:

EDWARD
Damn potholes! You all right, Rose?

We hear Rose moaning. We PUSH IN RIGHT on Chuck. He's not speaking, but clearly he's listening to every word and weighing them carefully.

VIVIAN
If it wasn't for me, his father would've done any old thing he pleased. You know what he wanted to do? Make furniture by hand! Don't worry, Mr. and Mrs. Koogle, I straightened out Al, and together we'll all straighten out Chuck.

They hit another bump and go flying.

EDWARD (O.C.)
You all right, Rose?

She moans.

42. INT. SEEDY HALLWAY - NIGHT

Chuck, looking at numbers on the doors, comes down the hallway. He stops over a drunk lying flat across the width of the hallway. Chuck finds the door he wants. He knocks.

CHUCK
Bill?

Chuck notices the doorbell. He touches it and it falls off the wall. Chuck puts it back. The door opens, revealing Bill in a leopard bathrobe and a sleep mask over his forehead.

BILL
Chuck. What's the matter?

CHUCK
I need to talk to you about something important.

BILL
Come in.

They enter and close the door. A moment passes and then from inside we hear Bill scream exuberantly. As he does, the doorbell again falls off the wall.

FADE TO BLACK.

FADE IN:

43. INT. MORGUE AREA - THE NEXT NIGHT

Belinda and about a dozen other girls, all PROSTITUTES, are milling around, talking in a hubbub of voices. They are not a very prosperous looking group. Chuck is sitting in a corner quietly. Some of the girls look unhappy. A few are talking to Belinda. One is named LUPE. She has her wrist bandaged. She's questioning Belinda.

LUPE
(thick Puerto Rican accent)
Why did you have to bring us here? I don't like this. Being around so much dead persons.

TANYA
(black and sharp)
What are you worried about? You ain't gonna catch it.
(to Belinda)
Listen, Taco Bell here has a point.

LUPE
Don't you call me names, you... you black person.

TANYA
That's a good one, Lupe. That's a real stinger.

BELINDA
You'll be glad you came. Chuck, can't we get started?

CHUCK
I guess so.
(louder)
Ladies... please make yourselves comfortable. You can use the benches.

TANYA
That's all right. We'd all like to stand for a change.

The Girls laugh. Chuck tries to laugh with them, but is nervous.

(CONTINUED)

43. CONTINUED:

CHUCK
(to himself)
What am I doing here?

Some of the Women sit down on benches. Some lean against the drawers. A couple have pulled out an empty drawer and are sitting on it. It's very informal.

CHUCK
(uncomfortable)
Thank you all for coming. There's someone who's going to explain everything to you and, uh... why don't I just read what he wrote.

He unfolds a piece of paper. He clears his throat. The Girls listen.

CHUCK
(reads the speech flatly)
'Look out, 'cause here comes "The Man." This dude is mean. M-E-E-N.'

Chuck looks toward the office, amazed at what he's reading.

CHUCK
So listen up you motherf---, I can't read this. Here he is, Billy Blaze.

The door from the office opens and Bill enters. He is dressed like the cliche version of a pimp - purple jumpsuit, purple cape, big hat, and a cane. He doesn't walk, he bops. The Girls stare at him as if he just arrived from Jupiter. He struts out in front of them. When he speaks it is in heavy jive. He thinks he's black. He lets them stare at him a while.

BILL
Hey, we got some fine-looking mamas here.

The Girls look at each other. They can't believe him.

BILL
Now here's how it hangs. I, Billy Blaze, am gonna be your man, your main man, your numero uno.
(MORE)

(CONTINUED)

43. CONTINUED:

BILL (cont'd)
(points to Chuck)
This guy is gonna be your numero uno, number two. We the law. We say jump, you don't come down, 'til we say when. You hearin' this?

Tanya stands up.

TANYA
Well, girls, I lived to see the day. Shit talking.

BILL
Why don't you sit down, Brown Sugar?

TANYA
Don't you 'Brown Sugar' me, Jack. The name is Tanya.

BILL
(still jiving)
You sit down, Mama, or I'm gonna get ugly.

TANYA
You ain't got too far to go. Hey, Belinda, you got us down here for this? Come on, girls, let's split.

BILL
(to Chuck)
This is where they're testing me.

CHUCK
This is where they're <u>leaving</u> you.

BELINDA
Girls! One second, huh?

The Girls stop.

BELINDA
Chuck, talk to them. Like you talked to me.

Reluctantly, Chuck gets up. He passes Bill.

BILL
(sotto)
You want the cane?

(CONTINUED)

43. CONTINUED:

Chuck ignores him.

CHUCK
(quietly and seriously)
I'm going to try and explain this, just once. And if you don't go for it, that's fine too.
(softly)
I don't know why you women do this kind of work. I think it's terrible for someone to have to do.

Bill winces.

CHUCK
You're pretty and clever and some of you are probably very nice.
(looks at Belinda)
But if you have to do this work, why do you have to work for guys who hit you and cheat you and get you hooked on drugs? Why can't you do it under the best possible working conditions?
(an idea)
You girls are like athletes. You can't do this forever. Where's Willie Mays today? These are your peak earning years. Are you saving anything? Do you have a health plan? A dental plan? You're people, why shouldn't you be treated like people?

The Girls are intrigued. They're hanging on Chuck's every word.

CHUCK
Listen, I have this...knack. I can take your money and make it into more money. I can get into real estate and stocks and... and convertible debentures. Why can't you have the fruits of your labors? Well, if you come with us, we'll try to see that you have it. Thank you.

There is silence. Chuck and Bill don't know what to think.

LUPE
Belinda, can we trust these guys?

BELINDA
I do.

(CONTINUED)

43. CONTINUED:

TANYA
I don't.

LUPE
Why not?

TANYA
Come on, these guys aren't pimps. They're wimps.

CHUCK
You're right, we're not pimps. I hear pimps take seventy, eighty percent of your money. We're more like business managers or agents. We'll take ten percent.

BILL
Uh, Chuck --

Chuck ignores him.

TANYA
Somehow or other they're looking to screw us. You've all been hookers long enough to know that one way or another we get screwed.

BELINDA
Well, in that case, I say we got everything to gain and nothing to lose.

LUPE
I couldn't have said it no better.

TANYA
You couldn't have said it at all.

LUPE
That's it! I'm with these guys. What do you say, girls?

Everyone buzzes happily. Belinda looks at Chuck admiringly. He looks back at her, proud and excited.

BILL
(to the Girls, still in jive)
Come on, let's get some names, let's get some numbers.
(MORE)

(CONTINUED)

43. CONTINUED:

BILL (cont'd)
(to Chuck)
We did it.
(thought)
You're gonna invest money in convertible benches?

CHUCK
Debentures. They're...
(changes the subject)
We did it.

DISSOLVE TO:

44. MONTAGE of Chuck and Bill's first couple weeks in their new business. MUSIC PLAYS, an old '30's version of "LOVE FOR SALE", OVER THE FOLLOWING SHOTS:

44. CONTINUED:

a) Chuck at his desk is on the phone and doing some paperwork. Chuck hangs up, tears a piece of paper off a note pad, turns around and we see a couple of prostitutes. Chuck hands one the piece of paper. She picks up her purse and exits.

b) Bill is in the limousine waiting outside a medium-to-seedy hotel. One of the girls comes out of the hotel and into the car. Bill drives her away.

c) Chuck at his desk. Girls are dropping cash on his desk and saying goodbye.

d) Bill in a jewelry store, being shown an expensive watch, ring, I.D., etc. He nods yes to everything. He's in heaven.

e) Chuck in his apartment. He sneaks some cash out of his pocket into a coffee can that he places in a kitchen cupboard.

f) Bill hanging around Times Square, talking to dopey-looking male tourist types. The tourists wear cameras around their necks. They hand Bill money and Bill winks at them and goes into a phone booth.

END OF MONTAGE

DISSOLVE TO:

45 thru 49 OMIT

50. INT. MORGUE - ANOTHER NIGHT

Chuck is at his desk. He's leaning back, looking ill. He unwraps a Di-Gel and pops it in his mouth. Bill enters in great spirits. He's wearing slacks and a pullover shirt.

BILL
Hey, Chuck. I'm cooking like Betty Crocker tonight. Any calls?

CHUCK
(no life)
Yeah. Lupe called. She's left Mr. Culpepper -- she's with Mr. Jurgens. And Marlene called. She's meeting a customer and wants you to go with her.

(CONTINUED)

50. CONTINUED:

BILL
Good. I got a couple of minutes.

Bill reaches into his shirt and starts taking tissues out of his sleeves. Chuck stares, disbelieving.

CHUCK
What are you doing?

BILL
You know, we don't want any guys beating up on our girls so when I meet these guys I like them to see some muscles.

CHUCK
(picks up the tissues)
And here they are.

BILL
(defensive)
It's working, right? No one's getting hurt. I told you this would be great. We're in business one week and I bet you made more money than you usually make in two months.

CHUCK
I suppose.

BILL
Well, what's the matter?

CHUCK
(pathetic)
Ever since we started this I've been sick. I'm throwing up all the time. I got earaches, chills, my gums are bleeding and my hair's falling out in the sink.

BILL
So?

CHUCK
Try to understand. Right now -- at this moment -- women - female human beings are in rooms - in beds -- rolling around with strange men. And we're making money off it.

(CONTINUED)

50. CONTINUED:

BILL
Isn't this a great country?

CHUCK
Look at this.

He brushes his hair out over his desk and points.

CHUCK
Hair! That used to be stuck to my head. That's what happened when I worked on Wall Street. I had to wear a hat at my desk.

Bill turns on his tape recorder.

BILL
(into microphone)
This is Bill, how you doing?

CHUCK
"How you doing"?! Who are you talking to?.

BILL
Hey, machines have feelings, too.
(to microphone)
Mission in life. Teach Chuck how to have fun. So long.

He turns it off. Bill starts away, stops, picks up a few more tissues and puts them down the front of his pants.

BILL
(explaining)
Impress the girls.

Bill exits. Chuck swallows two Di-Gels and leans back.

DISSOLVE TO:

MONTAGE

MUSIC, "LOVE FOR SALE" RESUMES.

A) Chuck is in his office handing out forms to all the Girls. The cameras PUSH IN on one of the forms revealing that it says "Employee Pension and Welfare Fund".

B) The hallway of a nice hotel. Bill and about six of the Girls walk down the hallway. Bill knocks on a door. The door opens, revealing a hospitality suite filled with middle-aged lodge members all wearing hats with antlers on them. The Girls react, but enter.

(CONTINUED)

51. CONTINUED:

C) Chuck and Charlotte are making love. Chuck is involved, but Charlotte is staring at a half-full glass of milk and a couple of cookies on the night table.

(CONTINUED)

51. CONTINUED:

D) Bill is in a fine men's clothing store being fitted for a suit. The Tailor measures his inseam and Bill slaps at him defensively.

E) Chuck in his apartment guiltily putting away more money in a coffee can. This time when he puts it back in the cupboard, it joins ten other cans. He brushes more loose hairs out of his head.

F) A couple of the Girls are with Bill in a nice dress shop. Bill is helping them pick out clothes. The Girls go into a dressing room to change and Bill stands on a footstool to look at them over the curtains.

G) Chuck handing out checks. One of the Girls comes up behind him and gooses him. They all like Chuck. They laugh. He blushes.

DISSOLVE TO:

52. thru 57. OMIT

58. INT. MORGUE OFFICE AREA - MIDNIGHT

Chuck enters from outside, carrying a newspaper. No one else is there.

CHUCK
(calls out)
Bill, I'm back.

No answer. Chuck sits down at his desk. He opens the paper and FAINTLY HEARS MUSIC. He looks around confused, then goes back to his paper. Still, he hears the music. Curious, he gets up and heads for the morgue. He reaches the door of the morgue area and the MUSIC IS MORE AUDIBLE. He opens the door.

59. INT. MORGUE AREA - CONTINUOUS ACTION

What Chuck finds as he enters is a loud party involving fraternity boys and the Prostitutes. MUSIC IS BLARING, guys are screaming. These guys have seen "Animal House" too many times. Some of the Girls are naked, some not, some in-between. As Chuck walks, stunned, through the room, we see that all manne of activity is in progress. Dancing, necking, groping, even a couple of guys fully dressed talking to one of the Girls in a traditional innocent frat party manner, except the girl is completely naked. A lot of the guys have had too much beer. Although people are not actually engaged in sex, as far as we can tell, the party is really ripping along. Chuck turns

(CONTINUED)

59. CONTINUED:

gradually from shock to dismay, to near hysteria. He is unnoticed. He comes upon Bill in a crowd of boys. Bill is wearing a preppie sweater and to the delight of the boys is balancing a beer bottle on his forehead.

CHUCK
Bill!

Bill reacts, allowing the bottle to smash to the floor.

CHUCK
What in God's name is this?

BILL
Remember that kid I drove to the debutante party? The one who wore King Kong's tuxedo?

CHUCK
Yes.

BILL
This is his fraternity.

Just then a guy runs by chasing a girl and trips over them. Bill is amused. Chuck isn't.

BILL
See, they can't have girls in their dorm, so I brought 'em here. Group rate.
(proud)
They let me in their frat.

CHUCK
Tell them to get out of here.

BILL
My brothers?

CHUCK
I'll tell them.

He stands up.

CHUCK
Attention.

(CONTINUED)

59. CONTINUED:

Nobody listens. He gets hit in the face with a brassiere. Bill stands up.

BILL
What's the matter with you?

CHUCK
An orgy in the morgue. That's what's the matter with me.

BILL
This isn't an orgy. This is... college hi-jinx. They used to swallow goldfish, now they do this.

CHUCK
I have pains in my chest. I'm a young man, why should I have pains in my chest?

BILL
'Cause you don't know how to have fun.

CHUCK
If you don't stop it, I will.

Chuck rushes around trying to get attention.

CHUCK
That's it! The party's over. Go back to your dorm. Have some wholesome fun. Eat goldfish, blow up the ROTC building.
(screams)
Get out!

People stop what they're doing, finally, and stare at Chuck.

CHUCK
(quieter)
What's the matter with you people? Partying in a morgue. Yes, a morgue. You know what's in these drawers? Dead people. You think I'm kidding? Look.

59. CONTINUED:

Chuck pulls open a drawer. A startled Jeffrey Durkin and a girl are inside. Jeffrey looks exhausted. He raises his head towards Chuck.

JEFFREY
So that's what it's like.

Chuck reaches into his pocket, takes out his Di-Gel tablets wrapped in aluminum foil. He pops two in his mouth, still inside the foil, as the party resumes.

60. EXT. CITY STREET - DAWN

Chuck and Belinda come out of a bagel store. It's cold and the bagels are hot. They're coming home from work. They walk as they talk and eat.

CHUCK
And then they all started jumping in the drawers.

BELINDA
(amused)
I heard.

CHUCK
You're not shocked by that?

BELINDA
No.

CHUCK
Why would some guys want to... do it right there in the morgue? In the drawers!

BELINDA
(matter-of-fact)
It's new. The whole world's looking for a new way to do it. A guy once took me up in a helicopter and had me do it with him while we hovered over his ex-wife's house.

CHUCK
You're kidding.

BELINDA
No. Don't you ever fantasize different ways you'd like to do it?

CHUCK
(almost to himself)
Once I'd like to do it without checking the apartment first.

60. CONTINUED:

BELINDA
Huh?

CHUCK
Nothing. I'd like to ask you something, but it's none of my business.

BELINDA
You wanna ask me why I hustle?

He nods.

BELINDA
That's your business. In fact, it is your business.

CHUCK
That's true.

BELINDA
I'm from Grand Rapids, Michigan. I came to New York to be an actress.

CHUCK
(impressed)
Ohh.

BELINDA
The first year, I went on one hundred thirty-four interviews. Got no jobs, but seventy-five propositions. It didn't take me long to figure out which business I was going to be a star in. Anyway, it wasn't as bad as I thought it would be. One thing I could never understand.

CHUCK
What's that?

BELINDA
You're a smart guy, you read a lot, let me ask you something. How come sex is the only thing in the world that's legal if you do it for free, but it's a crime if you have to pay for it?

CHUCK
(thinks)
I really don't know.

BELINDA
Nobody does. Listen, no eggs this morning, Chuck. I'm really beat.

60. CONTINUED:

They've arrived at their building.

CHUCK
(disappointed)
Sure. I understand.
(disbelief)
In a helicopter over his ex-wife's house.

BELINDA
That guy had a lot of hostility.

They go into the building.

61. INT. OFFICE AREA - NIGHT

A sexy, scantily clad woman (one of the hookers) is rolling around sensually on a bearskin rug. We PULL BACK to reveal that she is in the morgue office having her picture taken. An ELDERLY MAN is shooting the pictures, one after another. Bill is present, as are a few more scantily clad hookers, apparently waiting their turn. Bill shouts a constant stream of directions to the model.

BILL
Sexy, give me sexy.

She tries a lot of poses, quickly. Chuck enters. He is confused by what he sees, but remains calm. Bill doesn't see him.

BILL
(dissatisfied)
Here, look.

Bill gets down on the rug and poses in an overtly sexual manner.

BILL
Like that. You got it?

He gets up. She tries to emulate his pose. Bill goes back behind the camera, joining Chuck.

BILL
(cheerful)
Hey, Chuck.

CHUCK
(restrained)
What are you doing?

BILL
Oh, this is great. I'm having pictures taken of all the girls.
(MORE)

(CONTINUED)

61. CONTINUED:

BILL (CONT'D)
Then I'll have 'em made into a catalog we can give to potential customers. I mean, think what that did for Sears.
(yells at photographer)
Get closer. Get on the floor with her.

CHUCK
You're shooting dirty pictures!

BILL
Not dirty. Nice stuff. Attractive, tasteful.
(to girl)
Honey, now pick up the whip.

CHUCK
I need air.

BILL
Right. Breakfast everybody.
(to Chuck)
Come on. I got something to show you.

CHUCK
(frightened)
More?

62. EXT. HIGHWAY - MORNING

The highway is not crowded. We hear LOUD "JUMPING JACK FLASH," but this time, by the ROLLING STONES. A pink LINCOLN CONTINENTAL ROARS BY.

63. INT. LINCOLN CONTINENTAL - CONTINUOUS ACTION

The car is very plush. Bill is driving. He's wearing dark glasses and a very expensive suit. He's leaning way back and steering casually with one hand. In the passenger seat is Chuck. The MUSIC BLARES deafeningly.

BILL
(loud, but you can hardly hear him)
Nice, huh?

CHUCK
(screams)
Nice.

BILL
(screams)
Practically drives itself.

He drives with only one finger on the wheel.

64. EXT. HIGHWAY - CONTINUOUS ACTION

Bill's car weaving from side-to-side at high speed.

65. INT. BILL'S CAR - CONTINUOUS ACTION

CHUCK
(screams)
Could you turn down the music?

BILL
(screams)
I can turn it down, I can turn it up. I can shift to the back speakers or the front speakers. I can --

CHUCK
Can you turn it down!

Bill hits a button on his cassette player and the MUSIC STOPS. Chuck is relieved.

BILL
Feel those seats...leather. Look at that carpeting... wool. Dig those windows...

CHUCK
Glass?

BILL
Sure, glass. But we can see out and people can't see in. Watch.

He pulls alongside a moving policecar, faces the police, puts his thumbs in his ears, sticks out his tongue, and wiggles his fingers. He laughs.

BILL
And everything's power. The antenna...

He demonstrates. The antenna goes up and down.

BILL
The trunk...

He pushes a button.

66. EXT. HIGHWAY - CONTINUOUS ACTION

Bill's trunk pops open while they're moving. Papers fly out of the trunk all over the highway.

67. INT. BILL'S CAR - CONTINUOUS ACTION

BILL
Even the seats.

Bill starts moving Chuck's seat. Up, down, forward, back, tilted. Chuck is a prisoner. He ends up tilted way back.

BILL
This car's Disneyland.

CHUCK
Can you let me up?

BILL
Sure -- oh, wait, just a second. The digital clock is gonna change the hour.

He stares with eager anticipation. It happens.

BILL
Oooh -- Why don't you get one of these cars? We're raking it in. What are you spending your money on?

CHUCK
(still tilted back)
That's what I want to talk to you about. I think we're gonna get caught. Will you let me up?

He does.

BILL
You know it's my fault you're the way you are. I swore I'd teach you to have fun and I haven't done a thing. Well, today we start Operation Chuck. Fun, fun, fun. By the time I finish with you, you're gonna be a walking Mardi Gras.

Suddenly Bill swerves violently left and then right. Chuck is tossed around.

CHUCK
What happened?

BILL
There was a bird right over my windshield.

68. EXT. DISCO - THAT NIGHT

The sidewalk outside the entrance to the disco is jammed with people trying to get in. The proprietor, a slightly effeminate man of thirty, is selecting who is worthy of entrance and who is not. The crowd is well-dressed, trying to be as attractive as possible. The proprietor is named TIM and he is merciless.

TIM
(points to people as he speaks)
Yes, no, no, yes, never, no, yes, you're joking.

Bill shows up dragging Chuck with him. Tim is thrilled to see him.

TIM
(smiles)
Billy!

BILL
Timmy!

Tim hugs Bill.

BILL
Tim, this is my friend, Chuck.

TIM
Nice suit. Who's your tailor, Ozzie Nelson?

BILL
He's okay.

TIM
(apologetic)
I'm sure he is, I've just had a very purple day. Go on in.

Chuck and Bill enter. Tim turns his attention back to the mob. They're all begging for entree.

TIM
(petulant)
All right, quiet down or nobody gets in.

69. INT. DISCO - THAT NIGHT

This is a very high-class, very exciting "Xenon's"-type disco. The place is packed and most of the people, male and female, are very attractive. The MUSIC IS LOUD, the lighting extravagant and the customers, exhibitionists.

(CONTINUED)

69. CONTINUED:

There are a lot of gimmicks, most notably jets of steam that shoot out of the dance floor. Balloons are released, feathers dropped on the dancers; it all has a feeling of wealthy decadence. It is Blazejowski heaven. Chuck and Bill enter. Bill loves it, Chuck is wide-eyed. As they watch, an attractive girl on the dance floor removes her top. Chuck is amazed.

CHUCK
Did you see that?

BILL
Something huh? And what I like is, it's tasteful.

CHUCK
I take it you've been here before.

BILL
Every night.

CHUCK
You told me you were working every night.

BILL
This is where I work. I find us a lot of customers here.

CHUCK
Get off it! These guys don't need you. There are gorgeous women all over this place.

BILL
These girls are all show and no go. They get these guys all hot and crazy and that's where I come in.

CHUCK
And your friend outside, Tim, he knows what you're doing?

BILL
Sure.

CHUCK
And he doesn't care?

BILL
Of course he cares. Then I give him money. Then he doesn't care.

(CONTINUED)

69. CONTINUED:

CHUCK
(incredulous)
And you're never ashamed? You're never embarrassed?

BILL
By what? Making people happy? I see your whole problem now. You think this is something sleezy. What do you think, I go down to Mexico, stand on a corner and say
(Mexican accent)
"Psst. You wanna sleep with my sister?" It's not like that. It's like... You know who I wanted to be as a kid? The ice cream man. Because all the kids loved him. That's what I am now. I'm like the ice cream man for grown-ups. Try it once, see what I'm talking about.

CHUCK
I know what you're talking about. Pimping.

BILL
(really selling)
Chuck, for once in your life, don't reject something before you try it.

CHUCK
I wouldn't know how to start.

Bill stares intently at the very active dance floor.

CHUCK
What are you doing?

BILL
I'm picking out your customer.

Bill watches a nice looking man dancing with a great looking woman. Her dancing borders on the erotic. Her partner can't take his eyes off her. The MUSIC STOPS. The guy whispers something to the girl, she shakes her head 'no' and leaves him. he looks very disappointed. Bill has seen all this and points the guy out to Chuck.

BILL
There he is. That's your man. Bring him back alive.

The guys starts crossing away from them to the other side of the dance floor. Chuck hesitates.

69. CONTINUED:

BILL
It's fun, Chuck, I promise.

Chuck, instinctively heads across the dance floor in pursuit of his quarry. The MUSIC starts again. Instantly the floor is jam-packed with dancers. Chuck is trapped in the center of the floor. He's bumped around and eventually knocked off his feet. Down on all fours, he's accidentally kicked, stepped on, and generally beaten. As he crawls, steam shoots out of the floor, directly into his face, knocking him onto his back. Panicked, he rolls over and crawls off the floor. He staggers to his feet and returns to Bill. Bill is talking to a girl.

BILL
Anyway, I just moved into his primo pad. What a view. From my window you can see Staten Island.

GIRL
Why are there tissues hanging out of your fly?

BILL
Hmm? Oh, uh...these pants don't have pockets.

She walks away. Bill notices Chuck.

BILL
What happened to you?

(CONTINUED)

69. CONTINUED:

CHUCK
I'm going home.

BILL
You know you're helpless. You make me wanna cry.

CHUCK
(pulls tissues from Bill's fly and hands them to Bill)
Go ahead.

They are interrupted by a man in his early thirties. His body and wardrobe are not a match. The clothes are psuedo-hip; open neck, chains. The body is psuedo-dumpy. His name is Stanley.

STANLEY
(friendly)
Hi, boys. No luck with the ladies, huh?

CHUCK
None.

A beautiful girl goes by. Stanley responds like an animal; growling noises, and semi-lewd gyrations. The girl has passed. He turns back to the guys.

STANLEY
When I die, I want to come back as panties.

As Stanley surveys the room, Bill gestures to Chuck that this is their customer. Chuck resists, but Bill is insistent. Chuck relents.

CHUCK
(to Stanley)
I'm Chuck Lumley.

STANLEY
Stanley Shissel Schisselman. I'm a gynecologist.

CHUCK
Look, Stanley, would you be interested in a woman who... you know, for money?

STANLEY
Hookers?

(MORE)

(CONTINUED)

69. CONTINUED:

STANLEY (cont'd)
Hey, at this point I'll do it with chipmunks.

CHUCK
Well, let me just make a call and... I'll get you a girl.

STANLEY
(proudly, adjusting his collar)
I knew if I looked good, I'd get lucky.

CHUCK
Right. Wait here.

Chuck and Bill move away from a very happy Stanley.

BILL
Now was that so bad? You're finally becoming a person. Look at that guy. When we came in, he was a lonely, miserable gynecologist. Now he's happy as a fly on garbage.
(sincere)
Sometimes people just need to be close to somebody. To have somebody touch them and tell them they're wonderful. I'm supposed to be ashamed of that? He's happy, we're rich, and nobody gets hurt.

70. EXT. BACK ALLEY - NIGHT

A man is thrown violently into a row of garbage cans. A CAT SCREECHES and the man rolls over amid the CLATTER OF CANS. A foot kicks him. The CAMERA TRAVELS UP from the foot to reveal who is committing this mayhem. It is the two men from the first scene, who threw Franklin, the pimp, out the window. The black man is named CLEON, the white man is named PIG. They talk to each other in a controlled businesslike way as they dispassionately kick their unidentified victim around the alley.

PIG
I'm telling you, somebody's taken over Franklin's business and we're not seeing a dime out of it.

Their victim moans.

70. CONTINUED:

PIG
(to victim)
Hey, we're talking here.
(kicks him again)

CLEON
All right, we know some of Franklin's girls. We check 'em out for a while, and we'll find out who's running their action. Then we bury him and put in our own man.
(one more kick)
This guy's had enough.

PIG
(to victim)
Next time, watch whose car you sit on.

Pig and Cleon walk away. Their victim staggers to his feet and falls down again, against the cans.

71. EXT. McDONALD'S - DAY

71A. INT. McDONALD'S - DAY

Chuck and Bill enter with the hookers right behind them. Chuck is smiling, the Girls seem confused. The Girls are dressed much better than when we first met them.

TANYA
Hey, Delores. 35 billion served, that's almost as much as you.

They laugh.

LUPE
I used to be the pickle girl at one of these places.

CHUCK
That's very interesting. Now you own one of these places.

TANYA
Say what?

BILL
(worried)
Chuck, what did you do? I thought we just came here to chow down.

CHUCK
Not quite. The girls bought this place yesterday.

71A. CONTINUED:

BELINDA
We did? We own a McDonald's?

CHUCK
This franchise. Every chair, every table, every Chicken McNugget.
(takes out papers)
Here are the papers. This is just the start. We're buying a raisin farm, A race horse.

The Girls grab the papers and excitedly pass them around. The Girls whoop and cheer.

LUPE
(to Tanya)
Well what do you think of Mr. Chuck now?

TANYA
(cynical)
This is some kind of scam. I haven't figured it out yet, but I will.

Tanya storms out.

LUPE
There she goes. The Unhappy Hooker.
(to Chuck)
Can we take a look around?

CHUCK
Why not? It's yours.

The girls noisily and happily head for the counter. They begin climbing over from the customer side to the kitchen side. Some of the Girls run back into the kitchen. Delores, behind the counter, pushes aside a counter girl and takes her hat. Bill nervously pulls Chuck aside.

BILL
(worried)
You invested my money in this?

CHUCK
No. The girls' money.

BILL
Thank God.

CHUCK
(slightly insulted)
This is a very sound investment.

(CONTINUED)

71A. CONTINUED:

BILL
(patronizing)
Sound! This is nothing. Why didn't you come to me.
(very confidential)
I got a guy down in Greenwich Village. He's working on a car engine --
(very dramatic)
-- runs on milk.
(nods knowingly)

CHUCK
Milk? Milk is three dollars a gallon.

BILL
See? We'll be making more money than tha Arabs.

CHUCK
Shrewd.

71B. INT. KITCHEN

Lupe watches a young boy make a Big Mac.

LUPE
That's not the way you put on a pickle.

She does it herself.

71C. INT. COUNTER

Delores is waiting on customers. A very good-looking, well-built man is next in line.

DELORES
Hello! Let me ask you something. Are you this good looking all over?

The man smiles.

DELORES
(sexy)
Honey, you deserve a break today.

71D. INT. CUSTOMER AREA - CONTINUOUS ACTION

Chuck and Bill are still talking. A distinguished black man, about forty, MR. McMILLAN enters from the kitchen and walks up to them.

McMILLAN
(to Chuck)
Excuse me, Mr. Lumley.

CHUCK
Ah, Mr. McMillan.
(to Bill)
Mr. McMillan is the manager. This is my partner, Mr. Blazejowski.

BILL
Hey, bro!

McMILLAN
(very well-spoken)
Hey bro' yourself. Mr. Lumley, the... new owners are creating something of a ruckus. It's not the McDonald's way.

CHUCK
It's their first day.

BILL
Hey, you got those game cards.

McMILLAN
Of course. Would you like one?

BILL
I'd like 'em all.

McMILLAN
(pause)
Certainly.

He exits back to the kitchen. As he enters the kitchen a hand reaches out and gooses him.

71E. EXT. McDONALD'S - NIGHT

McDonald's is closing. The manager is locking up. He looks whipped. Chuck and the Girls are outside gazing happily at their new business. The Girls' faces register pride and contentment. They don't speak. They just stare. Belinda looks at Chuck with great affection.

71F. INT. CHUCK'S APARTMENT - MORNING

A close-up on the front door. It is opened to reveal Charlotte.

71F. CONTINUED:

CHARLOTTE
Hi.

CHUCK
Charlotte. What a surprise.

She comes inside.

CHARLOTTE
I thought you were mad that I'm going back to Indiana for Christmas. So I took today off to spend with you.

CHUCK
I wasn't mad.
(looks at her)
Is your lip bleeding?

CHARLOTTE
(startled, she touches her lip)
No... it's chocolate.
(almost in tears)
I had a Chunky.

(CONTINUED)

71F. CONTINUED:

He hugs her to comfort her.

CHUCK
It's all right, it's all right.

CHARLOTTE
Chuck...look what I brought.

She opens her purse and takes out her nightgown. She holds it up, shyly.

CHUCK
(surprised)
Your nightie...

CHARLOTTE
(shy)
Well, I'm leaving tonight...

CHUCK
(happy)
You mean now? In the day?

CHARLOTTE
Yes.

CHUCK
I'm impressed, I'm amazed.

He starts to unbutton his shirt.

CHARLOTTE
(all business)
First, here's what you do. Run up the street to the photography store.

CHUCK
(shocked)
We're gonna take pictures?!

CHARLOTTE
After I ate a Chunky, be sensible. Go to the photography store and buy blackout shades for the bedroom window -- No, wait. That's too much money to spend for just one time. Run down to the stationery store and buy some oak tag. We'll tack it up over the windows. That should keep out the light and it's cheaper.

(CONTINUED)

71F. CONTINUED:

CHUCK
Why don't we just blindfold ourselves? Look, why don't we just... go to the zoo or something.

CHARLOTTE
(fine with her)
Sure, if that's what you want.

CHUCK
That's what I want.

He grabs his coat. They start out.

CHARLOTTE
Daddy really wants to talk to you. He insists there's a place for his son-in-law in manure.

CHUCK
Charlotte...

CHARLOTTE
I know, he's gross. But I've been thinking. He does make a fortune of money. And it's not like you're doing anything worthwhile now.

They exit.

72. INT. MORGUE - CHRISTMAS EVE NIGHT

A tree is set up and decorated. A Christmas party is in progress. Bill, Chuck and all the Girls are there. It's very festive. MUSIC IS PLAYING and the Girls are dancing with each other. Sometimes, Bill cuts in. Chuck is standing by the punch bowl. The Girls urge him to dance. He smiles and declines. Bill is not the most gifted dancer, but is extremely enthusiastic. He's dancing with a girl who is championship caliber. Everyone else stops and watches them. She's great and he's hanging on. The MUSIC STOPS and the others applaud. Everyone's laughing and having a good time. The notable exception is Tanya who keeps her distance, physically and emotionally. The Girls are dressed beautifully. Their clothes are not merely flashy, they're actually elegant. Bill, perspiring from his dance, pours himself a glass of champagne. He crosses toward a buffet table, passing two of the Girls, JOYCE and SYLVIA. The CAMERA HOLDS on them.

(CONTINUED)

72. CONTINUED:

JOYCE
A twelve percent return on your money is impossible.

SYLVIA
No, it isn't. And that's just for the first fiscal quarter.

JOYCE
Okay, but what's the downside risk?

SYLVIA
Minimal.

The CAMERA LEAVES them and finds Bill and Chuck at the buffet table.

CHUCK
You bought caviar?

BILL
You bet. Fantastic. You oughta taste this stuff on a Cheese Doodle. Isn't this the life? Hah? What did I tell you?

Chuck smiles in agreement. One of the Girls, Delores, enters from the direction of the office. She has her coat on. The Girls greet her happily.

JOYCE
Hey, Delores. You're missing the party. Where you been?

DELORES
Aah, I got in the Christmas spirit... so I boffed a sidewalk Santa on the house.

LUPE
That's a lovely gesture.

DELORES
(remembering)
Oh, Chuck, there are a couple of guys out there. They're looking for you.

Chuck looks concerned.

(CONTINUED)

72. CONTINUED:

CHUCK
Yeah? Listen, could everybody just hold the noise down for a while. I don't want to have to explain this to anyone.

He heads toward the office. He passes Tanya and Delores.

TANYA
So what was Santa Claus like in the sack?

DELORES
He could have used some of his helpers.

73. INT. OFFICE AREA - CONTINUOUS ACTION

Pig and Cleon are in the office looking through Chuck's desk drawers as Chuck enters. Chuck loudly clears his throat. Pig and Cleon look up and close the drawers.

PIG
Hi. We were just looking for our aunt.

CHUCK
In the desk?

Pig and Cleon during this scene are very polite.

CLEON
We're confused from grief. Miss Ophelia Johnson. Do you have her?

CHUCK
I'm afraid not.

CLEON
I see. Uh, the young lady who just came through the office. Does she work here?

CHUCK
(nervous)
Yes...she's uh...the coroner.

Cleon and Pig look at each other and nod.

(CONTINUED)

73. CONTINUED:

CLEON
We'll be moving along. You've been very helpful.

CHUCK
That's okay. Hope you find your aunt. See you around.

CLEON
That's for sure.

PIG
Only when there's not so many people.

Cleon shoves Pig out and they exit. Chuck shrugs and heads back toward the morgue.

74. INT. MORGUE AREA - CONTINUOUS ACTION

The party is in progress. Chuck enters.

BILL
Everything okay?

CHUCK
Yeah, just a couple of weirdos.

LUPE
Okay, he's back.

All the Girls gather around.

LUPE
Misters Chuck and Bill, we all have something to say to you, so I'm going to be the spokesperson.

TANYA
You're not speaking for me!

LUPE
Okay. I'm speaking for everybody except that sourpussface.

BELINDA
Lupe, ignore her. Go ahead with what you were saying.

LUPE
Okay.

(MORE)

(CONTINUED)

74. CONTINUED:

LUPE
(to Chuck and Bill)
To tell you the way we feel, I have written a little poem.

She takes out a piece of paper and unfolds it. She reads it in the rhythm of a child's poem.

LUPE
(reading)
You take us off the city streets,
And give us nicer men to meets
We have furs and jewels and nicer dresses to wear
And we even go to Vidal Sassoons to fix up our hair.
We moved to nice apartment houses,
Instead of living with rats and mouses.
Because of you our joy is jumping,
We at this party instead of humping.

She smiles proudly. The other Girls applaud.

BILL
(to Chuck, sincere)
That's not bad.

TANYA
(fed up)
She's writing poems to pimps!

Tanya sidles up to Chuck.

TANYA
(quietly, to Chuck)
The way you're fooling these girls, you should be shot.

She walks away. Chuck reacts, helplessly.

BELINDA
(to Chuck and Bill)
Really, guys, you've done more for us than we could ever repay. Merry Christmas.

She hands them each a package. Chuck is touched.

BILL
(lecherous)
You didn't have to get me this. You know what I really wanted....

(CONTINUED)

74. CONTINUED:

BELINDA
(firm)
We know what you really wanted, but we got you this.

Bill rips open his package. It's a new, expensive tape recorder.

(CONTINUED)

74. CONTINUED:

BILL
Oh, wow a new tape recorder.
(sincere)
I had my eye on a new machine
but this one's much nicer 'cause
it didn't cost me anything.

Chuck unwraps his present. It is a loud, flashy, feathered pimp-style hat. He smiles.

CHUCK
It's just what I always wanted.

The girls laugh. Belinda kisses Bill on the cheek. She kisses Chuck on the cheek and, clearly, it means more to him.

CHUCK
Well, ladies, I...
(he's emotional)
Bill, maybe you better speak.

BILL
Come on, we're getting all mushy here. This is no time to be sentimental, it's Christmas. Let's sing some carols.

LUPE
(suggesting)
Good King Wenceslaus.

They all agree. They all sing the first two lines together.

ALL
"Good King Wenceslaus looked out,
On the feast of Steven.
When the snow lay round about,
Deep and crisp and even.
Brightly shown ------"

At this point a lot of people have run out of lyrics they remember, but everyone continues singing, causing a chaotic babble of wrong lyrics and meaningless sounds. As they wind down, Bill's voice rises confidently above the others.

BILL
"And a partridge in a pear tree."

DISSOLVE TO:

75. INT. MORGUE - MUCH LATER THAT NIGHT

Bill, Chuck and Belinda are sitting against the Christmas tree. There are wine bottles strewn about. They are all at least a little tipsy. They're alone.

BILL
(speaks slowly and with much pain)
My father told me I'd never amount to anything.

BELINDA
Fathers get that way.

BILL
He told me that when I was four!

Chuck is lying under the tree, pushing a hanging Christmas ball around with his nose.

(CONTINUED)

75. CONTINUED:

BILL
Then when I was thirteen, my father left. He told me and my mother we were too disgusting to look at...in my case he was wrong. My mother used to be very pretty. Living with a lunatic does things to you.
(talks into tape recorder)
It's Bill again. Call up Mom, wish her a Merry Christmas.
(puts down microphone)
You see this guy.
(indicates Chuck)
I'm trying to make a person out of him. Teach him how to have fun. He won't spend any of the money we make. He figures that way, it keeps him clean. Like he's not a part of this.

CHUCK
I spent some.

BILL
What?

CHUCK
I said I spent some of the money.

BILL
On what?

CHUCK
You wanna see?

76. EXT. A LARGE CEMETARY - DAWN

Chuck, Bill and Belinda get out of Bill's car. They are in the middle of a cemetery. They're still slightly tipsy, but less so.

BILL
(looks around)
This is what you bought? A cemetery?

76. CONTINUED:

Chuck doesn't answer. He leads them away from the car.

BILL
Hey, you know, that's not a bad idea. People gotta die, right? Why can't they die for us? We just sit back and rake it in. Chuck and Bill's Cemetery. Only it looks all full. You should've bought an empty one.

Chuck stops walking.

CHUCK
Here. This is what I bought.

Bill and Belinda look. What Chuck bought is a headstone, on which is inscribed, "Albert Lumley 1919-1976." Chuck bends down and brushes away some garbage that has been blown onto the grave.

BELINDA
Your father?

CHUCK
(nods)
He had the littlest stone here. So I bought him this one.

BELINDA
(softly)
This is what you spent your money on?

CHUCK
He's my father.

She looks at him with great tenderness.

77. INT. BELINDA'S APARTMENT - THAT MORNING

Belinda and Chuck are sitting in her living room. They are both still dressed for outdoors; overcoats, hats, gloves, scarves, etc. They are quiet, very contemplative.

BELINDA
It takes a while for the heat to come up.

CHUCK
I know. Should be up by spring.

77. CONTINUED:

BELINDA
My father's alive and I don't buy him anything...you're like a saint.

CHUCK
What? Because I bought my father a headstone...
(to himself, mocking)
Saint Chuck.

BELINDA
Not just for that. You're nice, you're so...decent.

CHUCK
Boy, are you way off. You think I'm decent?

BELINDA
Yes.

CHUCK
Let me tell you something. I'm no different than any other guy. You know that first time you made me eggs and you took your robe off? My eyes almost had a heart attack. I was thinking what every other guy would have been thinking. And every time after that, it didn't matter what you were wearing -- you could've been wearing a suit of armor, I got hot and crazy. That's Saint Chuck for you. Thirty degrees in here and I'm sweating. Forget the coffee. I'm sober.

He gets up to leave.

BELINDA
Chuck.

He stops.

CHUCK
What?

BELINDA
I'm sober, too, and I have to talk to you.

CHUCK
About what?

(CONTINUED)

77. CONTINUED:

She comes toward him.

BELINDA
About this.

She puts her hands on his face and kisses him on the lips. There's no mistaking it for just a friendly kiss. He responds strongly. They continue kissing.

CHUCK
(excited)
You're some good talker.

They kiss more. It's now a sexual moment. They're both excited. They're still all dressed for winter and they start fumbling awkwardly with each other's clothing. Chuck can't undo her coat buttons with his gloved hands. They continue kissing and fumbling. Chuck puts his fingers in his mouth in order to bite off his gloves. He does, but as he starts to unbutton her coat with his now naked hand, Belinda kisses him again and the glove is trapped dangling between their mouths. They stumble to the floor, roll over and Chuck begins strangling in his scarf.

DISSOLVE TO:

78. INT. BELINDA'S BEDROOM - LATER THAT MORNING

Chuck and Belinda are in bed under the sheets. She's resting on his shoulder and is smoking. He's sitting up and smoking. The look idyllic.

CHUCK
You know something...

BELINDA
Hmmm?

CHUCK
I don't smoke.

He coughs and puts out the cigarette. She puts out hers, too, and snuggles against him. He smiles, but then is lost in thought. She notices.

BELINDA
What?

CHUCK
Did you ever see 'Klute'?

(CONTINUED)

78. CONTINUED:

BELINDA
What?

CHUCK
The movie, 'Klute', with Jane Fonda.

BELINDA
I don't think so. Why?

CHUCK
Well, in the picture she played this...call girl. And she was with this guy -- a customer -- and while they were doing it, she was moaning and screaming, like it was the greatest thing in the world. Only right in the middle when the guy wasn't looking, she checked her watch. And you knew it was all an act.
(nervously)
So before, when we were...

BELINDA
I don't wear a watch.

She kisses him. He's relieved. He embraces her...

DISSOLVE TO:

79. INT. OFFICE AREA OF THE MORGUE - NEXT NIGHT

The office is empty. The clock shows that it's ten o'clock. From off-stage WE HEAR someone SINGING "Jumping Jack Flash" -- the Billy Blaze arrangement. The hallway door opens and we discover that it is not Bill, but instead Chuck who is singing. He's dancing a little as he sings. He takes out the pictures of Charlotte and his mother, looks at them, and puts them back in the drawer. Still dancing, he closes the drawer with his behind. Bill enters from the morgue area, carrying paperwork. He watches Chuck, confused. Chuck sees Bill.

CHUCK
How's it shakin', partner?

BILL
Are you still drunk from last night?

CHUCK
(dreamily)
Drunk yes, but not from wine.

(CONTINUED)

79. CONTINUED:

BILL
Beer?

Chuck laughs.

BILL
You're three hours late. We've been busy. Stiffs coming in, girls going out. Have you seen Belinda? She hasn't checked in.

CHUCK
(happily smug)
I wouldn't count on Belinda working anymore if I were you.

BILL
(worried)
What happened? She get hurt? Somebody rough her up?

Bill starts jamming tissues into his sleeves.

CHUCK
(smiles)
No, no. Put down your muscles. Something happened to Belinda this morning. Something special. Something passed between us in the night. Her life can't be the same. You see, Bill --

Belinda enters. She dressed for work.

BELINDA
Hi, Bill. I'm sorry I'm late.
(warmly)
Hi, Chuck.

She kisses him on the cheek. He stares at her, confused.

BILL
Thank God. That chubby gynecologist, Schisselman called, he's waiting for you.

BELINDA
Oh, he's nice.

CHUCK
(appalled)
What are you doing?

(CONTINUED)

79. CONTINUED:

BILL
What do you mean, what is she doing? She's working.

CHUCK
You're working!

BELINDA
(confused)
Well...I have to earn a living. Don't I?

CHUCK
You told me this morning you weren't faking.

BELINDA
I wasn't --

BILL
Faking what?

CHUCK
(losing his grip)
What do you think?! She and I... we --

BILL
(leers)
Oh, she and you, wow!

CHUCK
Shut up!
(to Belinda)
You didn't quit!

BELINDA
(getting upset)
How can I quit? If I quit, what do I do, where do I go, what happens to me? Huh?

CHUCK
What happens to you is...you didn't quit!

BELINDA
(frustrated)
Right, I didn't quit. Did you quit?

CHUCK
I'm not a whore!

(CONTINUED)

79. CONTINUED:

BELINDA
No, you're a pimp!

Everyone is quiet for a moment. Belinda is fighting not to cry.

BILL
(forced good-natured)
Hey, come on, before we say things we'll all regret.

BELINDA
Shut up. I need a ride.

On the verge of tears, she runs out. Chuck is sitting, very depressed. Bill isn't sure what he should do.

BILL
...I gotta drive her --

CHUCK
(beaten)
Fine.

BILL
You'll be all right?

CHUCK
I'll be fine. You know us pimps.

BILL
Yeah.

Bill heads for the door. The CAMERA FOLLOWS him. He stops and turns back to Chuck who is OFF CAMERA.

BILL
I need my car keys.

On the word "keys", the keys hit him in the face.

BILL
(calmly)
Thanks.

He exits.

80. INT. BILL'S CAR - A LITTLE LATER

The car has pulled up in front of a very nice hotel. Bill and Belinda are in the front seat. Belinda, still sobbing, is trying to fix her face. Bill is uncomfortable.

(CONTINUED)

80. CONTINUED:

BILL
(trying to be nice)
Look, he didn't mean what he said.

BELINDA
Yes he did.

BILL
He's a strange guy. He's not like you or me. He thought...well, he probably thought you two were in love.

BELINDA
(pause)
So did I.

Bill is surprised. She doesn't get out of the car. She stares at the hotel.

BILL
Look, uh...you don't want to go up there tonight.

Belinda just shakes her head "No".

BILL
I'll drive you home.

BELINDA
What about the trick?

BILL
I'll come back later, bring him a bottle, get him drunk, take off his clothes, in the morning he'll think you were there.

He smiles. In spite of herself, Bill has made her laugh. They drive off.

81. INT. MORGUE OFFICE - LATER THAT NIGHT

Chuck is sitting at his desk, thoroughly depressed. He's a shell. The PHONE RINGS. Mechanically, he answers it.

CHUCK
Hello, City Morgue...somebody died?...Who cares?

He hangs up. The door opens and in walk none other than Cleon and Pig.

(CONTINUED)

81. CONTINUED:

CHUCK
Hello. You're not still looking for your aunt?

Pig turns around and locks the door.

CHUCK
Why did you lock the door?

Pig and Cleon take off their coats. Chuck stares, bewildered. Pig and Cleon remove their own watches and rings and put them in their coat pockets. Chuck begins to get frightened. He reaches for the phone. Pig grabs it and rips it out of the wall.

CHUCK
(getting up)
Hey, what did you...

Cleon throws him back in his chair.

CHUCK
That's okay with me.

CLEON
(controlled, but angry)
At least Franklin paid off regular for two years, until he got stupid. You never sent us a nickle.

CHUCK
(scared)
I don't --

CLEON
You don't, huh? Now if you had come to us up front, we could've worked something out. But now it's too late. We're angry. We're insulted.

PIG
Besides, it wouldn't be right to let you live after we killed Franklin. I mean, he was our friend.

CHUCK
I'd like to be your friend. Please, God, let me be your friend!

Cleon, grimly, shakes his head "No". He and Pig move towards Chuck. He's scared beyond words.

82. INT. DISCO - THAT NIGHT

This is the same disco Chuck and Bill went to earlier. Once again, there's a lot of activity. The CAMERA FINDS two young men, dressed like the others, seated at the bar. Their names are STEVE and DONNY.

STEVE
Come on, let's get out of here. The Captain was wrong. The only dope we found in this place was that guy over there.

DONNY
I hate narcotics. I wish they'd put us back on vice.

Bill sits down next to them.

BILL
This chair occupado?

STEVE
(shrugs)
We're leaving.

BILL
I see you two guys are...unencumbered by female companionship.

STEVE
Yeah?

BILL
How'd you like to get...cumbered? Reasonable rates?

Steve and Donny look at each other.

STEVE
Sure.

BILL
Then come with me. You're a twenty minute ride from nookie-nookie land.

Bill leaves the bar. Steve and Donny follow. Bill crosses the dance floor on his way out.

83. INT. MORGUE OFFICE AREA - LATER THAT NIGHT

The office is empty. Chairs are overturned and some papers are on the floor. The hallway door opens and Bill enters with Steve and Donny close behind.

(CONTINUED)

83. CONTINUED:

BILL
I wonder why it's locked. Okay, my friends, here we are.
(calls out)
Chuck...

DONNY
It's a morgue.

BILL
I know. It won't bother you as long as you don't think about all those dead people in there.

Bill starts to look through the desk drawers.

BILL
I can't find my phone book. My partner's probably got it. He must be in the morgue. Follow me.

Bill heads down the hallway that separates the office from the morgue. Steve and Donny follow at a distance, so Bill can't hear them.

DONNY
Hey, coming over here, we crossed out of our precinct. This is the 108th. Those guys might already have something going down here.

STEVE
Yeah, you're right. Gotta be more trouble than it's worth.

DONNY
(louder, to Bill)
Listen, forget it, pal. We changed our minds.

BILL
(dismisses the thought)
Come on! What's the matter, you afraid I'm a cop?

Bill reaches the door to the morgue. He pushes, it doesn't open.

BILL
(confused)
Again locked.

(CONTINUED)

83. CONTINUED:

He takes out his keys and opens the door. Steve and Donny are close behind.

84. INT. MORGUE AREA - SAME TIME

Cleon and Pig are working Chuck over. Chuck has been wrapped like a mummy in adhesive tape from his shoulders to his ankles. He's bruised around his face; a black eye, a split lip, a bloody nose, scratched cheeks. Pig and Cleon are still not done with him. Pig is holding a hose-type fire extinguisher and Cleon is wedging a large nozzle in Chuck's mouth. Chuck is hysterical with fear and is screaming until the nozzle goes in.

CLEON
(to Pig)
Okay, fill him up.
(to Chuck)
You're about to become one of the Great Lakes.

Chuck tries to scream. Cleon pulls a knife.

CLEON
While he's doing that, I'm gonna make some holes for the water to come out.

Pig turns on the water. Chuck starts to choke. Some water leaks out of his mouth. Cleon leans in with a knife. The door opens. Bill, Steve and Donny enter.

BILL
Oh my God!

Pig and Cleon pull guns on them.

BILL
Don't shoot.

To Bill's amazement, Steve and Donny pull guns.

STEVE
Police!

BILL
You're police?!

Cleon FIRES. He misses. Steve and Donny hit the floor and roll. They FIRE. GUNSHOTS are exchanged. Bill tries to press himself into the wall, scared to death. Chuck, wrapped up, can't move. The nozzle has fallen partially out of his

84. CONTINUED:

mouth. GUNSHOTS are all around him. He's almost unconscious. Cleon is shot in the foot. Pig throws down his gun.

PIG
(to cops)
Okay, that's it, be cool!

The cops grab him and throw him against the wall. Bill runs over to Chuck.

BILL
Chuck, are you all right?

Chuck, groggily, opens his mouth and water pours out.

FADE TO BLACK.

85. FADE IN:

MONTAGE of Chuck and Bill enduring all the steps of being jailed.

A) They are fingerprinted. Bill tries to remain cool. Chuck is mortified.

B) Mug shots are taken. Chuck looks like death. Bill, at the moment his picture is taken, smiles.

C) We see them from the waist up and they are obviously naked. They are being deloused. Chuck has his hands down, apparently covering his privates.

86.
87. OMIT

88. INT. HOLDING CELL - NIGHT

There are about a dozen men, none too beautiful, sitting, standing, and lying in the same cell. Among them are Chuck and Bill, now wearing institutional, nondescript clothing. Chuck is sitting like a zombie. Bill, pleasantly, sits down next to him.

BILL
(cheerful)
Well... we took a shot, right? I mean you can't hit a home run if you don't come up to bat.

Slowly, Chuck turns to him.

CHUCK
I wish I had a bat, right now -- Police?! You had to bring police?!

(CONTINUED)

88. CONTINUED:

BILL
That's gratitude! If I didn't bring police you'd be dead now.

CHUCK
So? That would be better. I'd rather be dead.

A small, evil-looking PRISONER sidles up to Chuck.

PRISONER
(confidentially maniacal)
You wanna be dead?

CHUCK
(nervous)
Hmm?...Uh, no, not right now.

PRISONER
You'll let me know if you change your mind.

CHUCK
You'll be the first.

The Prisoner walks away.

CHUCK
(to Bill)
Look at this. You got me in jail with Peter Lorre's son. Pimps! We had to become pimps!

BILL
Well, we couldn't become doctors. Hey, we were rolling there for a while, huh? Cars, clothes. You can't do what we did in Russia.

CHUCK
Leave me alone.

Chuck lies on a cot and holds a pillow over his head. Bill follows and removes the pillow.

BILL
Did you call your mother?

CHUCK
Yes.

(CONTINUED)

88. CONTINUED:

BILL
Is she coming to bail us out?

CHUCK
No. She's at her seance trying to contact Clarence Darrow.

CHARLOTTE (O.S.)
Chuck.

Chuck is stunned to hear that voice. He runs to the bars and there's Charlotte standing with a policeman.

CHUCK
Charlotte! I thought you were in Indiana. Did my mother call you?

Charlotte nods. Chuck presses his face to the bars.

CHUCK
And you flew all the way back here? I thought when you heard what I've done -- what I've been -- you'd shun me, you'd hate me. But no, you ran to my side. Charlotte, you're one in a million.

Charlotte spits in his face.

CHUCK
(pause)
More water.

CHARLOTTE
A pimp! It'll probably be in the newspapers. I'm the fiancee of a pimp.

CHUCK
I'm sorry, Charlotte.

CHARLOTTE
Goodbye, Chuck. Here's your ring. Don't bother looking for me at my apartment. I'm moving into the back of a Baskin-Robbins.

Charlotte and the cop leave. Chuck turns back to Bill.

CHUCK
Did you see that? My fiancee spit on me.

88. CONTINUED:

BILL
And after you were deloused.

CHUCK
She's right. I should be spit on.

Hysterical, he starts dry-spitting on his sleeve. Bill grabs him.

BILL
Stop it. It doesn't look good in front of the other guys.

CHUCK
So what? What am I, running for president of the cell.

BILL
(intrigued)
Do they have that?

CHUCK
This is a nightmare. And the worst part is, I'm guilty. If nothing else, I'm certainly going to be fired. My life is over. At this moment I have sunk as low as I can.

Another prisoner winks at Chuck, blows him a kiss, and waves romantically.

CHUCK
I was wrong.

89. EXT. CITY JAIL - NIGHT

A cab pulls up. Someone gets out. It's an expensively dressed woman - fur coat - but we can't see her face. The unidentified figure purposefully strides into the building.

90. INT. CITY JAIL OFFICE AREA - A MOMENT LATER

A policeman is at a desk looking up at the person we saw get out of the cab. It's a woman but we can only see her from behind and still cannot identify her.

POLICEMAN
Madame, try to understand. The judge has set bail on those two. You want 'em? It's gonna cost you five thousand dollars each. Now you try to find a bail bondsman at this hour.

90. CONTINUED:

WOMAN
The hell with a bail bondsman.

A huge roll of bills is slammed down on the policeman's desk. ANGLE on the woman who is revealed to be Tanya.

TANYA
(to policeman)
Count it if you know how.

91. EXT. CITY JAIL - AN HOUR LATER

Tanya leaves the building, triumphantly with Chuck and Bill. Bill is all smiles. Chuck is unshaven, bedraggled, staring vacantly like a zombie.

Another cab pulls up and several of the girls get out, including Lupe and Delores. Delores is the last one out.

LUPE
Delores, pay the driver.

Delores starts to get in the front seat.

LUPE
With money!

DELORES
Oh.

The girls crowd around Tanya.

LUPE
You got them out.

TANYA
You bet your Puerto Rican ass. They can't hold my men in there.

She turns to Chuck and speaks gently.

TANYA
I finally did figure out your hustle. It was the last thing I thought of -- you're nice.

CHUCK
(dully)
My life is over.

BILL
I'm hungry, anybody wanna go for pizza?

(CONTINUED)

91. CONTINUED:

LUPE
Your life's not over. You're outside. And we got you a legal lawyer. A bigshot.

CHUCK
(no emotion)
I'm going to prison.

TANYA
Lupe, Delores, take him home. Stay with him. Make sure he's at the lawyer's office at one o'clock.

LUPE
Come on, Mr. Chuck. We take you home, give you a bath.

They start to take him away. Chuck stops.

CHUCK
Uh, I don't see Belinda.

LUPE
That's because she didn't want to come.

TANYA
That's it, make him feel better.

Lupe and Delores lead him away. The others all watch him go.

BILL
You don't want pizza, how about deli?

They all just stare at him, amazed.

BILL
(defensive)
I'm hungry.

92. INT. LAWYER'S OUTER OFFICE - DAY

This is a reception area, very plush. Tanya is there, alone with the receptionist. The receptionist glances at her.

TANYA
What are you staring at?

(CONTINUED)

92. CONTINUED:

The receptionist quickly turns away. The door to the hallway opens and Lupe and Delores help Chuck inside. He's in a suit and tie, but is still a zombie. There's toilet paper applied to a cut on his face.

LUPE
Sorry, we're late. We cut him shaving.

They straighten his tie.

CHUCK
I'm going to prison.

DELORES
He cried all night.

LUPE
And kept falling out of bed.

TANYA
Well, you know, a man's facing a life in the slammer, any normal man would act the same way.

Bill enters. He's wearing a tennis outfit, including shorts. He's wearing dark glasses and carrying a tennis racquet.

BILL
Hey, Chuck. Girls. Is this gonna take long? I've got a tennis lesson at four o'clock.
(demonstrates his backhand)
I already missed one while we were in jail. What are we all waiting for?

DELORES
For you.

BILL
Well, that's stupid, I'm here.

He charges into the lawyer's office. The Girls push Chuck in behind him.

93. INT. LAWYER'S OFFICE - CONTINUOUS ACTION

This is a very impressive office. It's huge, expensively decorated, enormous bookshelves. The lawyer is MR. DROLLHAUSER. He's in his fifties, very handsome, very urbane. He's a little surprised by Bill's sudden entrance, but doesn't show it.

(CONTINUED)

93. CONTINUED:

DROLLHAUSER
Gentlemen, I'm Henry Drollhauser. You are Mr. Lumley?

BILL
I'm Blazejowski, the guy with the toilet paper on his face is Lumley.

Drollhauser offers his hand, winds up shaking Bill's racquet. Bill sits down before he's asked.

DROLLHAUSER
Have a seat.

Chuck sits.

DROLLHAUSER
Can I get you anything?

BILL
Yeah, all right. Lamb chops.

DROLLHAUSER
I was thinking more in terms of something to drink. Why don't we just get started.
(sits behind his desk)
I've been reviewing your case.
(chuckles)
Right out of the City Morgue. That's very creative.

BILL
Thank you.

CHUCK
Mr. Drollhauser, are we going to prison?

BILL
Good question.
(practices another backhand)

DROLLHAUSER
Prison? I hardly think so. In fact things are working out very nicely. You see, boys, this is an election year and the party in power -- well, let's just say they find this whole situation rather embarrassing. So far the newspapers haven't latched on to it, but if they did, there'd be
(MORE)

(CONTINUED)

93. CONTINUED:

DROLLHAUSER (cont'd)
enough mud to splash on everybody. Therefore, I was able to convince them that it would be best for all concerned if they gave you boys your jobs back and forgot the whole thing. I assume that's okay with you.

Chuck's eyes widen with excitement. He has come alive. He's thrilled.

CHUCK
Okay? It's fantastic! Mr. Drollhauser, how can I ever thank you?

Chuck takes Mr. Drollhauser's hand and begins kissing it.

BILL
Well, it's not okay with me.

Chuck and Drollhauser look at him, confused.

BILL
They're embarrassed, huh? That means we got them over a barrel. And as long as we do, let's get something out of it.

DROLLHAUSER
(to Chuck)
Is he kidding?

BILL
No, I'm not kidding. I'm going home and write up a list of demands and I'll tell you right now it's going to be a long sucker.

DROLLHAUSER
Mr. Blazejowski, it is my considered legal opinion that if you pursue this in the manner you've just described, you'll both spend five years in prison sharing a cell with two weightlifters who like little boys.

BILL
Says you.

CHUCK
Mr. Drollhauser, could you leave us alone for a moment?

(CONTINUED)

93. CONTINUED:

DROLLHAUSER
If you wish.
(gets up)
Talk some sense into your friend.
(starts out)
Lamb chops, indeed!

He exits.

CHUCK
(violently to Bill)
Are you crazy?

BILL
Are you crazy? Why would you want your job back? I thought you were gonna be a financial Mr. Wizard.

CHUCK
(desperate)
No I'm not. I just want my old job back. I thought about it in jail. I want everything back the way it was before we started all this craziness. Please, Bill, let me have my old life back. What do you say?

BILL
(pause)
No. If I let you do that I'd never be able to sleep with myself again. Chuckie, baby, we're holding all the cards. They're afraid of us. I say we march right into the mayor's office and lay it on the line. Come on.

Bill starts out. Chuck dives for his legs and brings him down with a flying tackle.

BILL
What are you doing, I'm wearing white.

CHUCK
(wild)
You're not seeing the mayor. You're not making any demands. Otherwise, I'm gonna kill you. Understand, you're gonna be playing tennis with God.

Chuck grabs Bill's racquet as Bill, now frightened, jumps up and tries to run away. Chuck is between Bill and the door, wild-eyed, brandishing the racquet.

(CONTINUED)

93. CONTINUED:

CHUCK
Are you gonna do like I say?

BILL
(defiant)
No!

Chuck swings at him, smashing a water pitcher.

BILL
You have to keep your elbow stiff.

Bill is hiding behind furniture. Chuck stalks him.

CHUCK
You're gonna change your mind!

BILL
Never!

Bill jumps on the bookshelf ladder and climbs to escape. Chuck follows him up the ladder. Bill jumps off and lands on a coffee table, smashing it. He lies there, stunned. Chuck takes heavy law books off the shelves and throws them down, one at a time, on top of Bill.

94. INT. RECEPTION AREA - CONTINUOUS ACTION

Drollhauser, his receptionist and the Girls are aware of pounding and yelling from inside. Drollhauser leads them back into his office.

95. INT. DROLLHAUSER'S OFFICE - CONTINUOUS ACTION

Chuck is now off the ladder and they are now wrestling on the floor amid broken furniture and law books. Drollhauser and the Girls pull them apart.

DROLLHAUSER
My God, look at this place! It's like the time we had The Who up here.
(to receptionist)
Call the janitor, get him up here. I'll be home, until this is cleaned up.
(to Chuck)
You'll be hearing from my lawyer.

He storms out. The receptionist goes to the phone. The Girls are holding Chuck away from Bill.

Rev. 11/20/81

95. CONTINUED:

CHUCK
(calm)
It's all right, girls. I'm all right. You can let go.

They let go and, wildly, he lunges at Bill again. The Girls grab him and stop him.

CHUCK
(to Bill, with hate)
You listen to me, you...you idea man. I'm going back to the morgue. On my hands and knees if I have to. I'm going to put my life back the way it was. The life you ruined. You are responsible for everything bad that happened to me. I don't want to see you anymore or know you or even hear rumors about you. If you can manage it, be in a different city than me. Better yet, try to get on the next space shuttle. I knew you were crazy the first day I met you.

Bill is shocked. Chuck storms out.

CHUCK
(muttering)
Mayonnaise to tuna fish!

He leaves, leaving Bill with the Girls. The Girls are embarrassed. They don't know what to say. Bill, depressed, slumps into a chair. He sits a moment in silence.

BILL
(softly)
I doubled down on twelve.

TANYA
Say what?

BILL
I went to Atlantic City to play blackjack. I practiced for months... then I went down there. I had a big bet on the table and I had a twelve. I panicked and doubled down. I got a ten and busted. That's when I threw my drink at the dealer. My father was right about me. I'm a loser.

(CONTINUED)

95. CONTINUED:

TANYA
Ain't so. I don't hang around with losers. And most of all we found out that there was somebody in this world who respected us enough to not treat us like garbage.

BILL
We had a perfect setup, all protected. I had to bring in vice cops from another precinct and blow everything.

LUPE
But they saved Mr. Chuck's life.

BILL
You heard him. His life would've been fine if he never met me to begin with. The only friend I ever had and he wants me to move to Mars.

TANYA.
How about us? We got money, security. Some of the girls are getting out of the business. The ones who are staying in aren't cheap whores anymore.

LUPE
That's right. We expensive call girls.

BILL
I'm glad someone's happy. Goodbye, girls. Have a nice life.

Sadly, he walks to the door.

LUPE
Will you write to us?

BILL
I don't like to write. I'll send you a postcard. If it's blank, you'll know it's from me.

He exits.

DISSOLVE TO:

96. INT. OFFICE AREA OF THE MORGUE - DAY

Chuck is alone in the office. His desk is clear except for a picture of his mother -- no Charlotte. He's at his desk, reading a book. Leonard Carboni enters from the morgue. Leonard has, since we last saw him, developed a certain arrogance.

LEONARD
Hey, Lumley, what are you doing?

CHUCK
(softly)
I'm reading, Leonard.

LEONARD
I got eyes. You're supposed to be working.

CHUCK
I finished my work.

LEONARD
I don't like your attitude. Uncle Sal says you were put back on day shift so I could keep my eye on you. No more reading.

He takes Chuck's book away from him. Chuck accepts this without protest.

LEONARD
(reads book title)
'For Whom the Bell Tolls.'
(mocking)
'Whom.' What kind of English is that?

CHUCK
Correct English, Leonard.

LEONARD
That's another thing. You shouldn't call me Leonard anymore. I'm your superior. It's Mr. Carboni.
(new thought)
No, that's my uncle.
(starts toward morgue)
How about Mr. Leonard? No, that sounds like a hairdresser. How about L.C.? No, that sounds like a cow.

(CONTINUED)

96. CONTINUED:

Leonard exits to the morgue. Chuck looks through the desk drawers for something to do. He reaches into one and pulls out the pimp hat that the Girls gave him. He stares at it, fondly.

LEONARD (O.S.)
Lumley, get in here. I need you.

Chuck is jolted out of his thoughts. Resigned, he drops the hat in the wastebasket. He gets up and walks toward the morgue.

He exits.

We PUSH IN on the hat resting in the wastebasket.

DISSOLVE TO:

97. INT. HALLWAY OF CHUCK'S BUILDING - EVENING

The elevator opens and Chuck steps off. He heads for his door. There is no spirit in him at all. As he reaches his door, Belinda's door opens and she steps out of her apartment, carrying garbage. They see each other and react self-consciously. During the following, they stay in front of their doors, never moving towards each other. The conversation is very stilted.

BELINDA
Hello.

CHUCK
Hi.
(pause)
How have you been?

BELINDA
Okay.
(pause)
What have you been doing?

CHUCK
You mean since jail? I'm working again.

BELINDA
Me too.
(pause)
I'm moving Friday.

CHUCK
Oh?

(CONTINUED)

97. CONTINUED:

BELINDA
Condo.

CHUCK
Good investment.

Pause.

BELINDA
I have to throw out my garbage.

CHUCK
Good luck.

She goes down the hall and he enters his apartment.

DISSOLVE TO:

98. INT. CHUCK'S BEDROOM - NIGHT

Chuck is in bed, but with all his clothes on. He's not reading, not sleeping, just staring. Suddenly, through the wall he hears LOUD COUNTRY MUSIC. A look of anguish appears on his face. The PHONE RINGS. He picks it up. We INTERCUT between Chuck and Edward Koogle. Edward is apparently in some public place. There is NOISE and MUSIC at his end.

CHUCK
Hello.

EDWARD
Chuck. Edward W. Koogle here.

99. INT. HOTEL - DAY

Lobby phone.

CHUCK
Mr. Koogle? What's the matter? Is Charlotte all right?

EDWARD
I'm a man of few words. I'm in New York. I'm at the convention center.

CHUCK
What for?

EDWARD
(impatient)
For the big show!

CHUCK
Big show?

(CONTINUED)

99. CONTINUED:

EDWARD
The manure convention! Didn't you read about it?

CHUCK
(intimidated)
Oh, yes. The manure convention.

EDWARD
Right. Now listen, boy, I know what you did to Charlotte. But I'm willing to forgive and forget. It's this city. It would turn anybody into a sick degenerate. Not just you.

CHUCK
Thank you.

EDWARD
Now if you're willing to come back with me to Indiana and buckle down Winsocki in the manure business, I think I can get my little girl to take you back.

CHUCK
Really?

EDWARD
You haul your keester down here as soon as you hang up the phone and I'll straighten out your whole life. We're across from some filthy park. I don't know why we couldn't have our convention in Las Vegas again. Now <u>there's</u> a nice town.

He hangs up. Chuck hangs up. Chuck is somewhat stunned by this sudden turn of events. He hesitates. The COUNTRY MUSIC becomes MUCH LOUDER. He looks back at the wall. He listens for a while and then jumps up and walks out quickly.

100. INT. HALLWAY - CONTINUOUS ACTION

Chuck, now puts on a jacket, exits his apartment and heads for the elevator. He stops just long enough to stare, sadly, at Belinda's door, from where he can still hear the MUSIC. He gets on the elevator.

101. EXT. HOTEL - NIGHT

It's a very luxurious hotel. Very large. Chuck enters.

102. INT. HOTEL LOBBY BILLBOARD - NIGHT

A closeup of a lobby billboard; the type that directs you to the various conventions and affairs being held in various ballrooms. The sign reads "Zimmerman Wedding. The Shore Room," with an arrow pointing up, "Cable TV Operators. The Gold Room," with an arrow pointing left, and "Fertilizer Expo. Versailles Room", with an arrow pointing right.

103. INT. HOTEL LOBBY - NIGHT

Chuck has read the billboard and crosses the lobby to the Versailles Room. The lobby is very quiet; a few people on sofas, reading or chatting, a man cleaning the ashtrays. Chuck reaches the Versailles Room. He opens the door. As soon as he does, NOISE flows into the lobby. But far more evident than noise is the aroma. Chuck reacts, stunned. All the people in the lobby, heretofore very quiet, respond immediately and with loud anger.

LOBBY PEOPLE
Shut that door!

Chuck quickly runs into the Versailles Room, closing the door behind him.

104. INT. FERTILIZER EXPO - NIGHT

This is a very large ballroom set for a typical trade convention. Only the trade is fertilizer. There are booths, displays, models, demonstrations, even a refreshment stand. The place is busy and noisy. Men in business suits are walking around, some with clipboards or notepads. They wear introductory cards in their lapels. They take their business as seriously as any other businessmen. Chuck begins to wander around looking for Edward W. Koogle, but he can't help being distracted by some of the things he sees. He passes a booth belonging to the "Buffalo Fertilizer Co. - The Fertilizer for the Eighties." At their booth, three very proper looking men in string ties are examining the product. They are feeling it for texture, the way you'd feel clay.

STRING TIE #1
Good texture.

They all nod.

STRING TIE #1
Good nitrate level, good composition, color.

(CONTINUED)

104. CONTINUED:

He accidentally drops some.

STRING TIE #1
(upset)
Damn, I stepped in it!

He starts scraping his shoe. Chuck, amazed, continues on. He passes a modest little display of the "Power Gro Fertilizer Co." On their counter are two ears of corn; one brown and shriveled and bent, behind a sign "Brand X", the other healthy and tall, behind a sign "Power Gro" Chuck passes a large revolving stage. On the stage is a model in a skimpy bathing suit. She maintains a forced, graceful pose, but her face betrays her. She is growing ill. Chuck passes another display. Under the sign "Better Living Through Fertilizer" is a neon bull with running lights. The light bulb sequence indicates the bull eating grass, the grass passing through him and dropping behind him. Below the neon bull are the words "Nature's Perfect Cycle." Chuck is having trouble accepting the entire concept. Vainly, he searches for Edward Koogle. Behind Chuck is a snack wagon. It looks like a catering truck parked in the convention. On top of the truck is a neon sign that's supposed to read "RANCH FOOD," but the "H" is burned out, causing it to appear as "RANC FOOD." As Chuck looks around with his back to the truck he hears the familiar one man rendition of "JUMPING JACK FLASH." Disbelieving his ears, he turns to the wagon, and sure enough, there's Bill dressed in kitchen whites working behind the counter of the truck. Bill doesn't notice Chuck. As Bill sings, he slips burgers in the air, missing about every other one and not caring. He is just flipping another one when Chuck speaks to him.

CHUCK
Bill...

Bill looks up. The instant he sees Chuck, he panics. The hamburger falls to the floor.

BILL
Now look what you made me do!

CHUCK
What are you doing here?

BILL
(defensive)
What are you doing here?

CHUCK
I'm looking for Charlotte's father.
Once again, what are <u>you</u> doing here?

(CONTINUED)

104. CONTINUED:

BILL
Me?
(his mind is racing to come up with something)
Uh... I started a catering business. Yeah, that's it. I got a hundred of these trucks, all across America and Alaska. I'm a tycoon.

CHUCK
(a little hostile)
Oh really? Is that why you're dressed that way, flipping hamburgers?

BILL
Yeah! I'm teaching myself the business from the ground up. Tomorrow, I'm slaughtering the meat.

104A. ANOTHER ANGLE - NIGHT

A burly man comes up to Bill, angrily. His name is PAUL.

PAUL
Hey, Blazonski, I'm not paying you to stand still.

Paul slicks Bill hard with his finger to the forehead. Bill reacts in pain.

PAUL
Bring these sodas over to "Power Gro." Try not to get distracted.

Bill takes some cans of soda and leaves the truck. Chuck follows.

CHUCK
If you're the owner, why does he treat you like that?

BILL
Why, you ask?...
(struggles for a lie)
Okay. He don't know I'm the owner. It's like in the olden days when the kings and queens would dress up in rags and mingle among the peasants. You understand?

CHUCK
I understand. You're broke.
(MORE)

104A. CONTINUED:

CHUCK (cont'd)
(appalled)
We made so much money. How could you be broke? As if I care.

BILL
It's none of your business.

Bill has reached "Power Gro" and puts down the sodas.

BILL
Two bucks.

A man hands him two dollars. He puts one in his breast pocket and hides one in his shoe. They start back toward the truck.

BILL
(to Chuck)
If you must know, I made some unfortunate investments.

CHUCK
I gave you investments. Sure things.

BILL
I didn't like your investments. They were like you. Too safe, no imagination. Some of my stuff may pan out yet.

CHUCK
Like what? The milk engine?

BILL
Forget that. How about the fact that I own an island in the Pacific. How about that?

CHUCK
Really?

BILL
Yeah! And they tell me in two hundred years the radioactivity will be at a safe level.

CHUCK
That soon!

BILL
Only I'm not waiting.
(MORE)

104A. CONTINUED:

BILL (cont'd)
I got plans. I'm gonna put up a lead hotel. What are you doing here? As if I care.

CHUCK
I have a marvelous business opportunity in the Midwest.

BILL
(disapproving)
Oh, I get it. You're going into the son-in-law business. Well, you got your wish. You got everything back the way it was and I'm out of your life. You must be happy.

CHUCK
If I had confetti, I'd throw it in the air.

BILL
Here, use sauerkraut.

He slaps a handful of sauerkraut in Chuck's hand.

EDWARD (O.C.)
Chuck. Chuck boy.

104B. ANOTHER ANGLE - NIGHT

Chuck sees Edward Koogle coming towards him. He drops the sauerkraut.

BILL
If you'll excuse me. I have to get back to work. Lots of luck in your new career. I'm sure you'll get along great with the Koogles. You've always worked well with dead people. You're just afraid of the live ones. Well, hasta manure.

Bill walks off. Edward arrives at Chuck's side and throws his arm over Chuck's shoulder.

EDWARD
Chuck, boy. I was just going out to grab a bite. Something about manure always gives me an appetite.
(slaps his own stomach enthusiastically)

(CONTINUED)

104B. CONTINUED:

CHUCK
Well, I'm not really --

EDWARD
Better yet, why don't we eat right here? What do you say, a couple of weiners?

CHUCK
(negative)
I don't know, hot dogs --

EDWARD
(to Bill)
Two weiners. Everything on 'em.

CHUCK
Everything on his. Make mine plain.

BILL
Make yours yourself.

Paul is there and hears what Bill has just said.

PAUL
Hey!

Paul gives Bill another flick to the forehead.

PAUL
Never mind. I'll take care of them. Get up on top of the truck and fix the sign.

He roughly shoves him out of the truck. Bill is embarrassed.

BILL
(to Chuck)
Tomorrow, he's fired.

Bill climbs up on top of the truck leaving Chuck to talk to Edward.

EDWARD
Good news, Chuck boy, I spoke to Charlotte and it's all settled. The wedding is on.

CHUCK
Really? You mean Charlotte doesn't hate me anymore?

(CONTINUED)

104B. CONTINUED:

EDWARD
Oh, she still hates you, but that'll pass in time. She has a couple of conditions though. You have to see a psychiatrist. I argued with her, she wanted you to go seven times a week. I got her down to five.

CHUCK
I don't need a psychiatrist--

EDWARD
What the heck, I'll pay for it. A wedding present. It's settled. Now, when you get married, you're gonna move in with us.

CHUCK
That's not always the best idea. I think --

EDWARD
It'll be great. We'll get up at five, eat some breakfast, drive to the factory together. Mrs. Koogle will make us lunch. At night we'll drive home, sit out on the porch, watch moths fly into the electronic bug killer.
(imitates sound of bugs being electrocuted)
That's, of course, when you're not at the psychiatrist.

104C. ANGLE ON: Bill on top of the truck. In trying to fix the broken letter, he accidentally snaps it off.

104D. ANGLE ON: The others. Paul has their hot dogs ready.

PAUL
A buck fifty. Drinks?

EDWARD
Got a Nehi?

CHUCK
(softly)
I asked for it plain.

PAUL
(doesn't care)
What?

(CONTINUED)

104D. CONTINUED:

PAUL
(impatient)
A little late for that now, sport.
Eat around it.

He starts to walk away.

CHUCK
(softly)
I want a new hot dog.

Paul continues to walk away. Suddenly, Chuck explodes. He reaches over the counter and grabs him.

CHUCK
Listen to me!
(not loud, but forceful)
I am never again eating something I didn't order. What have I been doing all these years? He's right, I'm afraid. I'm afraid to live, to be happy, to send back a lousy sandwich. Why shouldn't I have the things I want? Why shouldn't everybody? I'll tell you why. We all like things safe. If we take a chance, we could get hurt. So we take what they give us and like it. Bad jobs, bad sandwiches, fat girlfriends. Well, not me, understand?

PAUL
(intimidated and confused)
You want me to scrape off the relish?

104E. ANGLE ON BILL: The letter "H" is now broken in half. But instead of worrying about that, he's listening to and watching Chuck, intently.

104F. ANGLE ON CHUCK AND EDWARD:

EDWARD
Charlotte may have been right about seven days a week.

CHUCK
I'm not crazy. I'm a man.

EDWARD
(indulging him)
Of course you are, Chuck. Will someone get a security guard?

(CONTINUED)

104F. CONTINUED:

CHUCK
Mr. Koogle, I don't love Charlotte and I don't think she loves me. It's just that, now, finally, I'm man enough to do something about it.

EDWARD
Listen, son, why don't we talk about this on the cab ride over to Belleview?

Edward grabs Chuck's arm. Chuck pulls free.

CHUCK
Get away from me!

104G. ANGLE ON: Bill, on top of the truck.

BILL
(heroic)
Don't worry Chuck, I'm coming!

He leaps from the top of the truck.

104H. ANGLE ON: Edward Koogle from the waist up, looking up at Bill. Bill's body comes hurtling past him and disappears with a thud to the floor. Koogle looks down to where we assume Bill has landed.

EDWARD
Sodom and Gomorrah.

Koogle walks away. Chuck bends down to where Bill is sprawled out, stunned.

BILL
I caught an updraft.

CHUCK
Are you all right?

BILL
Yeah. I was fortunate. The ground broke my fall.

People are gathering around. Bill moves slightly and winces.

BILL
I can't get up.

(CONTINUED)

104H. CONTINUED:

CHUCK
Oh, God!
(to the crowd)
Don't just stand there. Call an ambulance. Stand back for God sakes.

The crowd drifts apart.

CHUCK
(to Bill)
Is it your back?

BILL
(sarcastic)
It ain't my eyebrows. What do you care? You hurt my feelings in that lawyer's office. You tried to kill me. I took that personally. I'm very sensitive. You know, that night it took me fifteen minutes to fall asleep. Oh, wait, I made a mistake, that was the night before.

CHUCK
Try to keep still. I don't like the way you hit the ground.

BILL
Sure. I don't do anything right. I'm a loser. I've never done one single thing I said I was gonna do.

CHUCK
Yes, you did.

BILL
Yeah, what?

CHUCK
You saw me stand up to Charlotte's father. Before I met you, I never could've done that. Remember, you said you were going to make a man out of me. You did it. You. Bill Blazejowski.

BILL
(sits up slightly)
Yeah, I did.

104H. CONTINUED:

CHUCK
I owe you everything. You're the best friend I ever had.

BILL
(sits up further)
Ever?

CHUCK
And forever.

Bill sits all the way up and hugs him. Bill stands. Chuck, surprised, gets up.

CHUCK
I thought you couldn't get up.

BILL
I thought so, too. Shows how wrong you can be.

They start out. They run into Paul.

PAUL
He, Blazekooski, where do you think you're going?

BILL
I'm quitting!

He flicks Paul in the head. He starts taking off his uniform.

BILL
Here. I'm through being someone else's lackey. From now on, I'm gonna be my own.

He throws the outfit at Paul. Bill is now dressed in nothing but heavy work boots, socks and boxer shorts.

BILL
(to Chuck)
Let's go!

CHUCK
I just thought of one more thing I have to do.

Rev. 11/20/81

105. INT. CHUCK'S HALLWAY - NIGHT

The elevator door opens and Chuck and Bill get out. Bill, still dressed as before. Chuck is marching with a purpose.

CHUCK
Wait in my apartment, this won't take long. Help yourself to some clothes.

Bill goes to Chuck's door as Chuck continues down the hall. The CAMERA STAYS on Bill.

BILL
Hey. I need your keys.

On the word "keys", the keys, once again, hit him in the face.

106. ANGLE ON: Belinda's apartment door. The COUNTRY MUSIC is still playing. Chuck pounds on the door with one hand and presses his other hand on the DOORBELL. The MUSIC inside STOPS.

LUKE (O.C.)
Who the hell is that?

Luke opens the door. He is dressed.

CHUCK
Okay, cowboy. Vamoose.

LUKE
What's your problem?

CHUCK
None of your business. Just get out before I turn you into a cowboy jigsaw puzzle.

Without warning an enormous fist smashes Chuck in the cheek, knocking him sprawling into the hallway. Belinda, almost dressed, runs out and hurries to Chuck.

LUKE
(angry)
Some goddam evening. Spend two hours watching a woman cry.

Luke exits to the elevator.

(CONTINUED)

106. CONTINUED:

BELINDA
(to Chuck)
What did you do that for? He was just leaving.

CHUCK
And it's a good thing, or I was about to give him worse.

She laughs, but nicely.

BELINDA
Come inside.

They go into her apartment.

107. INT. BELINDA'S APARTMENT - CONTINUOUS ACTION

Chuck is not dazed or groggy from the punch. He still has the energy with which he arrived.

CHUCK
What did he mean "watch a woman cry?"

BELINDA
(fighting tears)
That's what I do now. I try to work, but all I do is cry. Customers won't pay me for that. It's been like this since...since that night you were here.

CHUCK
Really? I'm glad.

BELINDA
You're glad I'm miserable? Chuck, what are you doing here?

CHUCK
You see, when I'm in love with a woman, it's hard for me to think about her going around town sleeping with two or three different guys every night. So I'm glad you're not.

BELINDA
You're in love with me, Chuck?

107. CONTINUED:

CHUCK
(slows down)
Yeah. Remember when we had that fight in the morgue? I know, that's what you were waiting for me to say. Only I didn't because I didn't have the guts to say it. But now I do.

BELINDA
Say it.

CHUCK
(nervous)
I --

BELINDA
You love me?

CHUCK
There. I said it!
(pause)
No I didn't. I love you. Now I did.

He gives her a nice, warm kiss. The door bursts open and Bill enters. To the shoes, socks and shorts, he's added an overcoat and a hat - but no pants.

BILL
Everything settled?

They stare at him.

CHUCK
What is <u>that</u>?

BILL
You told me I could borrow the clothes.

CHUCK
What about pants?

BILL
I didn't see any I liked.

Chuck is speechless.

BILL
Where do we go now?

(CONTINUED)

107. CONTINUED:

CHUCK
(to Belinda)
Do you think the girls would be interested in investing in our new business?

BELINDA
Sure. What business is it?

CHUCK
We don't know.

BELINDA
They'll love it.

CHUCK
Good, let's go tell them.

They all rush out of the apartment in high spirits. Suddenly they hear GROWLING and the Doberman comes bounding down the hall at them. Chuck steps toward the dog.

108. INT. CHUCK'S HALLWAY - NIGHT

CHUCK
(screams)
Get out of here!

The dog turns and goes YELPING in the other direction. Chuck, Bill and Belinda continue toward the elevator.

BILL
That was one mean, ugly dog. Watch out! Stand back! I got it! This idea's worth a fortune. It can't miss.

CHUCK
What is it?

BILL
Did you know that people in America spend ten billion dollars a year on their pets?

CHUCK
No. I didn't.

BILL
I did research. Now here's my idea. We find a plastic surgeon.

They get on the elevator. He babbles on as the doors close.

108. CONTINUED:

CHUCK (O.C.)
Yeah?

BILL (.C.)
And we send him to veterinary school.

CHUCK (O.C.)
Yeah?

BILL (O.C.)
Don't you see? He works on ugly animals.

109. EXT. CHUCK'S APARTMENT HOUSE - CONTINUOUS ACTION

Chuck, Bill and Belinda exit the building. Over a WIDE SHOT of them walking down the street and people staring at Bill's wardrobe, he babbles on.

BILL
It's great. A guy's got a dog with a big nose, we shorten it. A farmer has a cow. He wants her udders enlarged, we do an implant.

He continues to babble as they walk down the street.

FADE OUT

THE END